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# GUARDIAN

JANUARY 12 - 18, 2011 THE SAN FRANCISCO BAY GUARDIAN **INDEPENDENT, LOCALLY-OWNED** SFBG.COM

VOL. 45, NO. 15 FREE

## INDENTURED ALUMNI

The debt burden that's crushing California graduates.

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UC Berkeley students march through campus in March, 2010, demanding an end to tuition hikes.

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# CONCERT UPDATE



**THE RANTOULS**  
SUNDAY, JANUARY 16 - HEMLOCK TAVERN

**WED 1/12**

ANTHONY B  
Independent  
  
BUXTER HOOT'N, MARK  
MATOS & OS BEACHES,  
MAGIC LEAVES  
Bottom of the Hill  
  
THE MAKEPEACE  
BROTHERS, ESSENCE,  
LOVE ISABEL  
Cafe Du Nord  
  
THE PENNY  
DREADFULS, HAIL THE  
SUN (CHICO), DAIKON  
El Rio  
  
GYPSY MOONLIGHT,  
HORROR-X, SISTER  
MIDNIGHT  
Hemlock Tavern

**THU 1/13**

JOE SATRIANI, NED  
EVETT & TRIPLE  
DOUBLE  
Fox Theater  
  
CAST OF CLOWNS  
New Parish  
  
HUON HUUR TU  
Great American Musc  
Hall  
  
JORGE & MATEUS,  
REDRO PAULO, BANDA,  
DJ ELLEN  
Regency Ballroom  
  
THE WOMBATS, THE  
MAGICAN  
Rickshaw Stop

**FRI 1/14**

CHICO DEBARGE  
NEW PARISH  
D.R.I., ATTITUDE  
ADJUSTMENT, INSTANT  
ASSHOLE  
Slim's  
  
TRIBAL SEEDS,  
FORTUNATE YOUTH,  
THRIVE  
Great American  
Music  
  
NORM MACDONALD  
Fillmore  
  
THE INFAMOUS  
STRINGDUSTERS  
Independent

**SAT 1/15**

REBELUTION, IRATION,  
ORGONE  
Fox Theater  
  
DASHBOARD  
CONFESSIONAL,  
CHRISH CONLEY,  
LADY DANVILLE  
Regency Ballroom  
  
CROCODILES, THE  
FRESH & ONLYS,  
MAGIC BULLETS  
Slim's  
  
REDUCERS S.F.,  
MEAT SLUTS, THE  
COMPLAINTS, THE  
PAPER BAGS  
Thee Parkside

**SUN 1/16**

MARTHA REEVES  
Razzz Room  
  
COWBOY MOUTH, DASH  
RIP ROCK  
Slim's  
  
BAD BOOKS, RIGHT  
AWAY GREAT CAPTAIN,  
GOBOTRON  
Bottom of the Hill  
  
THE EVERLOVIN',  
COBURNS  
Thee Parkside  
  
RANTOULS,  
WRONG WORDS,  
TROPICAL SLEEP  
Hemlock Tavern

**MON 1/17**

SONGS FOR SNAKES,  
TIME TRAVELING  
ASSASSINS, BITE  
El Rio  
  
THE JESSE SCHEININ  
BAND AND KAZEMDE  
GEORGE & THE  
HOUSEHOLD  
Yoshi's Oakland

**TUE 1/18**

PAULA WEST  
Razzz Room  
  
THE MEMORIALS  
New Parish  
  
SNOOP DOGG  
Fillmore  
  
ENTRANCE, 3 LEAFS,  
NECTARINE PIE,  
MOCCRETRO  
Slim's  
  
SALEM, DISCO SHAWN  
Rickshaw Stop  
  
THE SHANTS, SON  
CATS, CAVE COUNTRY  
Hemlock Tavern

**WED 1/19**

YOUNG PRISMS,  
MELTED TOYS  
BOTTOM OF THE HILL  
DEAD WESTERNS,  
MOSSHED, STREET  
PYRAMIDS  
Hemlock Tavern  
  
WHITE MANNA, GREG  
ASHLEY, OUTLAW,  
RACHEL FANNAN  
Elbo Room  
  
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ABIGAIL RUTLEDGE,  
SUPERFINOS VTO,  
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These days being progressive isn't about real estate — it's that the level of economic inequality has risen to levels unseen since the late 1920s.

EDITOR'S NOTES

By Tim Redmond  
tredmond@sfbg.com

Former Mayor Willie Brown says that choosing a person of color for a leadership position should be a progressive value. Board of Supervisors President David Chiu says the new mayor, Ed Lee, is a progressive. Several supervisors and other political observers say the six-vote progressive majority on the board is gone.

And nobody really talks about what that word means.

Progressive is a term with a long political vintage, but it's changed (as has the political context) since the 1920s. (Progressives these days aren't into Prohibition.) So I'm going to take a few minutes to try to sort this out.

I used to tell John Burton, the former state senator, that a progressive was a liberal who didn't like real estate developers. But that was in the 1980s, when the Democratic Party in town was funded by Walter Shorenstein and other developers who were happy to be part of the party of Dianne Feinstein, happy to be liberals on some social issues (Shorenstein insisted that the Chamber of Commerce hire and promote more women), and happy to promote liberal candidates like John and Phil Burton for state and national office — as long as they didn't mess with the gargantuan money machine that was high-rise office development in San Francisco.

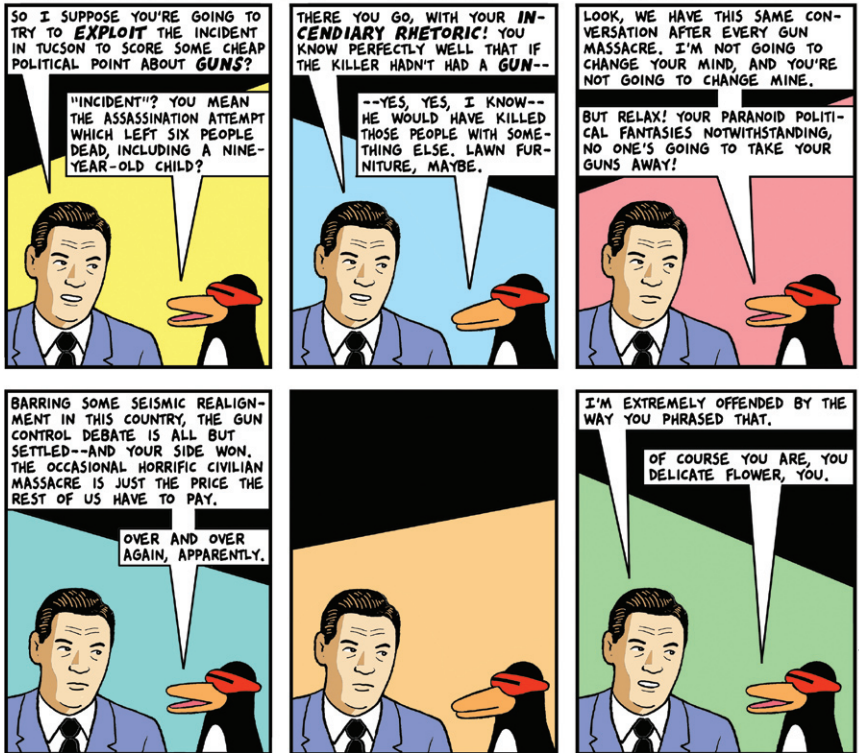
But these days it's not all about real estate; it's that the level of economic inequality in the United States has risen to levels unseen since the late 1920s. So I sat down on a Saturday night when the kids went to bed(yeah, this is my social life) and made a list of what I think represent the core values of a modern American progressive. It's a short list, and I'm sure there's stuff I've left off, but it seems like a place to start.

This isn't a litmus test list (we've endorsed plenty of people who don't agree with everything on it). It's not a purity test, it's not a dogma, it's not the rules of entry into any political party ... it's just a definition. My personal definition.

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



The agenda for Mayor Lee

**EDITORIAL** San Francisco has its first Chinese American mayor, and that's a major, historic milestone. Let's remember: Chinese immigrants were among the most abused and marginalized communities in the early days of San Francisco. In 1870, the city passed a series of laws limiting the rights of Chinese people to work and live in large parts of the city. Chinese workers built much of the Transcontinental Railroad — at slave wages and in desperately unsafe conditions that led to a large number of deaths. The United States didn't even repeal the Chinese Exclusion Act (an anti-immigration law) until 1943, and for years, Chinatown was one of the poorest and most neglected city neighborhoods.

So there's good reason for Asians to celebrate that the last door in San Francisco political power is now open. And Mayor Ed Lee comes from a civil rights background; he got his start in politics working as a poverty lawyer and tenant organizer.

Unfortunately, his path to Room 200 was badly marred by some ugly

backroom dealing involving Willie Brown, the most corrupt mayor in modern San Francisco history. Even Lee's supporters agree the process was a mess and that it undermines Lee's credibility. So it's important for Mayor Lee to immediately establish that he's independent of Brown and his cronies, that his administration will not just be a Gavin Newsom rerun, and that progressives can and should support him.

He has a tough job ahead. We urge him to make a clean break with the past and set the city in a new direction. Here are a few ways to get started.

- Clear out the Newsom operatives and bring some new people with progressive credentials into the senior ranks. Newsom's chief of staff, Steve Kawa, has been a shadow mayor for the past year while Newsom was on the campaign trail, and is the architect of much of what the outgoing administration has done to sow political division and cripple city government. Lee needs his own chief advisor.

- Show up for question time and work with the district-elected supervisors. Newsom was openly dismissive of the board and refused to take the supervisors seriously as partners in city government. Lee should appear once a month to answer questions from the board in public, should meet regularly with all the supervisors and appoint a liaison that the board can work with and trust. He needs to make his administration as transparent and open as possible and ensure that everyone at City Hall follows the letter and spirit of the Sunshine Ordinance.

- Make it clear that the next city budget includes substantial new revenue. Newsom offered nothing but Republican politics when it came to city finance; his only solutions to the massive structural deficit involved service cuts.

The deficit will be even worse than projected this year, since Gov. Jerry Brown wants to transfer much of the state's responsibility for public safety and public health back to local government — and there won't

be enough state money attached to handle the new burden. Lee needs to publicly call on Brown and the Legislature to give cities more ability to raise taxes on the local levee. Then he should start planning for a June ballot package that will raise as much as \$250 million in new revenue for the city.

A substantially higher vehicle license fee on expensive cars, a congestion management fee, a significant annual transit impact fee on downtown offices, a restructured business tax, and a progressive tax on income of more than \$50,000 a year would more than eliminate the structural deficit.

There are plenty of other revenue ideas out there; not all can or would pass on a single ballot. But Lee needs to make it clear that revenue will be part of the solution — and that he will use all the political capital he can muster to convince the voters to go along.

- Get serious about community choice aggregation. Newsom loved to talk about his environmental agenda, but when it came to challenging the hegemony of Pacific Gas and Electric Co. and its dirty power portfolio, he ran for cover. His hand-picked Public Utilities Commission director, Ed Harrington, has been an obstacle to implementing the city's CCA plan. Lee needs to get rid of Harrington or direct him to cooperate with the supervisors and get San Francisco on the path to clean public power.

- Establish a real affordable housing program. The city plans to build housing for as many as 60,000 new residents in the southeast neighborhoods — but only a fraction of them will be affordable. This city is already well on its way to becoming a high-end bedroom community for Silicon Valley; only a clear policy that limits new market-rate condos until there's a plan for adequate affordable housing will turn things around.

- Support Sanctuary City and quit helping federal immigration authorities break up families. Newsom was just awful on this issue; Lee needs to work with Sup. David Campos to implement more humane laws.

- End the demonization of homeless people and public employees. Newsom came to power attacking the

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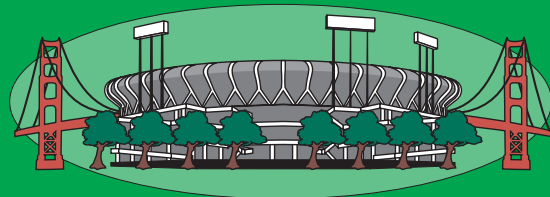
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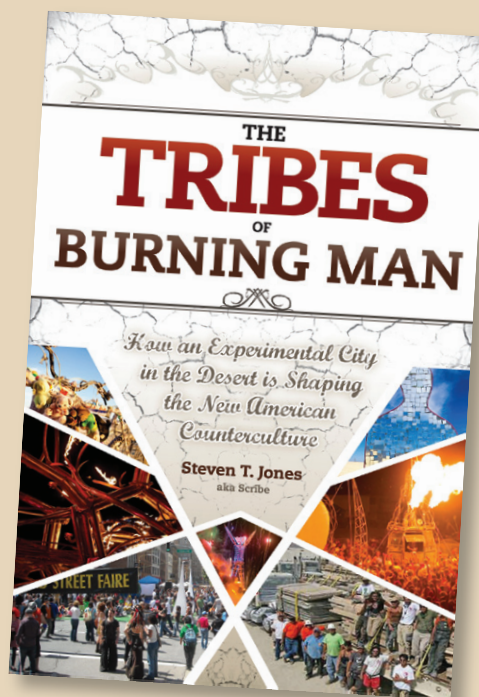
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## Power and pragmatism

City Hall gets a new mayor and D.A.,  
an empowered board president  
— and a new political reality

By Steven T. Jones  
steve@sfbg.com

After an epic week at City Hall, the political dynamics in San Francisco have undergone a seismic shift, with pragmatism replacing progressivism, longtime adversarial relationships morphing into close collaborations, and Chinese Americans as mayor and board president.

It was a week of surprises, starting Jan. 4 when City Administrator Ed Lee came out of nowhere to become the consensus choice for interim mayor, and ending Jan. 9 when Mayor Gavin Newsom appointed Police Chief George Gascón to be the new district attorney, Newsom's last official act as mayor before belatedly taking his oath of office as lieutenant governor on Jan. 10.

In between, the outgoing Board of Supervisors held a special final meeting Jan. 7, at which progressive supervisors fell into line behind Lee, some of them reluctantly, and accepted the new political reality. The next day, the new Board of Supervisors took office and overwhelmingly reelected David Chiu as board president, with only the three most progressive supervisors in dissent.

After Chiu played kingmaker as the swing vote for making Lee

the new mayor, the board and Mayor's Office are likely to enjoy far closer and more cooperative relations than they've had in many years. And the sometimes prickly, blame-game relations between the Police Department and D.A.'s Office should also get better now that the top cop has switched sides. But what it all means for the average San Franciscan, particularly the progressive voters who created what they thought was a majority on the Board of Supervisors, is still an open question.

One thing that is clear is the ideological battles that have defined City Hall politics — what Chiu called the “oppositional politics of personality” during his closing remarks on Jan. 8 — have been moved to the back burner while the new leaders try a fresh approach.

Newsom — with his rigid fiscal conservatism and open disdain for the Board of Supervisors, particularly its progressive wing — is gone. Also leaving City Hall is Sup. Chris Daly, a passionate and calculating progressive leader whose over-the-top antics caused a popular backlash against the movement.

In a way, Newsom and Daly were perfect foils for one another, caustic adversaries who often reduced one another to two-dimensional



Among those attending a Jan. 7 dinner in Chinatown honoring Sup. Jane Kim were (clockwise from left) former Mayor Willie Brown, Police Chief-turned-D.A. George Gascón, an unidentified woman, Kim, Board President David Chiu, and influential mayoral Chief-of-Staff Steve Kawa.

caricatures of themselves. But they were each strongly driven by rival ideologies and political priorities, despite Newsom's rhetorical efforts to turn “ideology” into a dirty word applied only to his opponents.

“This year represents a changing of the guard, a transition,” Chiu said, pledging to continue pushing for progressive reforms, only with a more conciliatory approach, a theme also sounded by Sups. Eric Mar and Jane Kim, who each broke with their progressive colleagues to support Chiu over rival presidential nominee Sup. John Avalos.

“I will always support poli-

cies that will make our city more equitable and just,” Kim said after being sworn in to replace Daly, although she also made a claim about the new board with which her predecessor probably wouldn't agree: “I think we have a lot more in common than we don't.”

With a focus on diversity and compromise, “respect and camaraderie,” Mar said, “I think this new board represents the evolution of the progressive movement in San Francisco.”

If indeed City Hall is enjoying a “Kumbaya” moment, the path to

this point was marred by back-room deal-making and old-school power politics, much of it engineered by a pair of figures from the previous era who are by no means progressives: former Mayor Willie Brown and Rose Pak, head of the Chinatown Chamber of Commerce.

Pak was seated front and center — literally and figuratively — during the board's Jan. 7 vote for Lee and its Jan. 8 vote for Chiu, following media reports that it was she and Brown who persuaded Lee to take the job and city leaders

CONTINUES ON PAGE 10 »

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The ideological battles that have defined City Hall politics have been moved to the back burner while the new leaders try a fresh approach.

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## ALERTS

By Jackie Andrews  
alert@sfbg.com

### WEDNESDAY, JAN. 12

**Bradley Manning rally**  
Take the streets to protest the Berkeley City Council for backing down on plans to demand the freedom of Bradley Manning, the U.S. Army soldier imprisoned for exposing U.S. war crimes in Iraq by allegedly leaking documents to WikiLeaks. Legendary whistleblower Daniel Ellsberg speaks. 11:30 a.m.–1:30 p.m., free Berkeley Old City Hall 2134 MLK Jr. Way, Berk.

### THURSDAY, JAN. 13

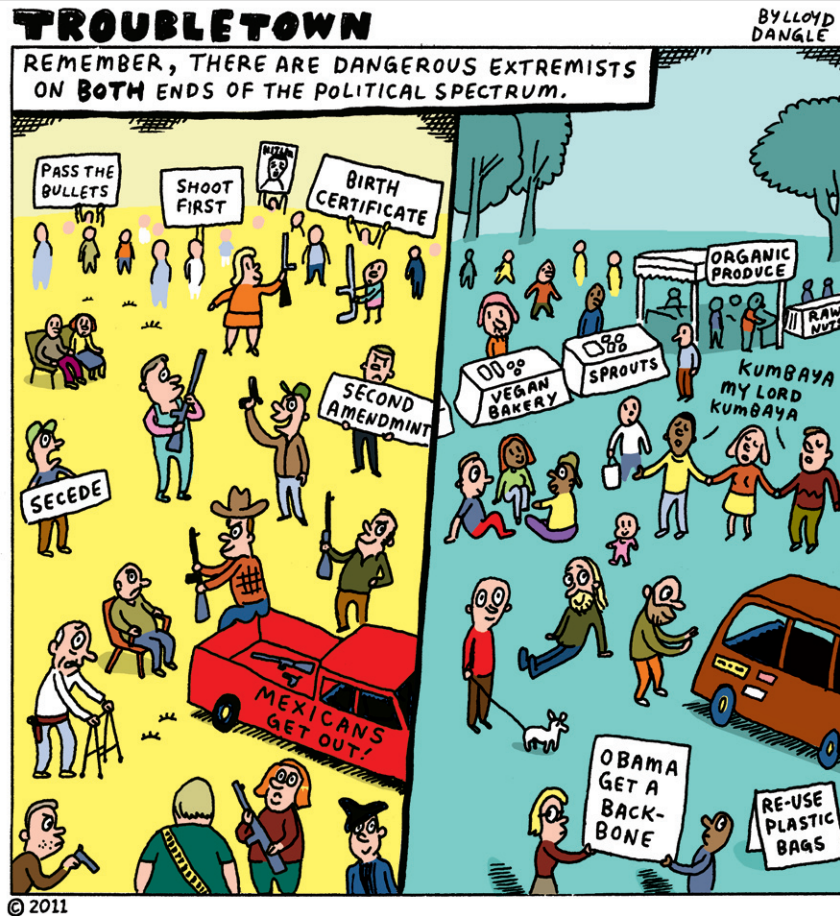
**Free the Hikers benefit**  
Lia Rose, a former classmate of one of the hikers still held hostage in Iran, chose to make her album release show a benefit to help free Josh Fattal and Shane Bauer. Joining her on stage will be Tim Marcus and Andrew Macguire, among others. 9:30 p.m., \$12 (proceeds benefit Free the Hikers) Roxie 3117 16th St., SF www.roxie.com

**Fiery Feminists of Color**  
Join Radical Women and the editors of Shout out! Women of Color Respond to Violence, as they discuss and analyze the violence against Native American, South Asian, and Afghan women. A winter buffet with a vegetarian option will be served. 6:15 p.m., \$7.50 suggested donation New Valencia Hall 625 Larkin, Suite. 202, SF www.radicalwomen.org

**Protesters fundraiser**  
Help JR Valrey and Holly Works, the last two of the Oakland 100 (those arrested during the protests following the murder of Oscar Grant last year) raise legal defense funds for their upcoming trials. 7 p.m., \$10–\$1,000 suggested donation Black Dot Café 1195 Pine, Oakl.

### SUNDAY, JAN. 16

**Arrested protestors hearing**  
Show support for the dozens of pro-



testers arrested at the recent rallies demanding justice for Oscar Grant as they attend their hearings. 9 a.m., free Wiley M. Manuel Courthouse, Dept. 112 661 Washington, Oakl.

**Capitalism doc**  
Richard Wolff explains in his documentary, *Capitalism Hits the Fan: The Global Economic Meltdown and What to Do About It*, how deep economic structures contributed to the global financial crisis and several depressions and recessions over the last 75 years. 7:30 p.m., \$12 advance (\$15 at the door) Berkeley Hillside Club 2286 Cedar St, Berk. www.hillsideclub.org

### MONDAY, JAN. 17

**Protest SFPD actions**  
Protest the San Francisco Police Department's treatment of the disabled and people with mental health issues. Meet outside the SF Behavioral Health Center — where SFPD recently shot and killed a mentally disabled man in a wheelchair — and march to City Hall where a rally with speakers will be held by the Polk Street entrance. 12–3 p.m., free Meet at 10th and Howard streets, SF djasik87.9@gmail.com

### TUESDAY, JAN. 18

**Reigniting the Climate Justice Movement**  
Join environmentally focused non-

profits from around the Bay Area as they discuss climate change and what to expect in terms of U.S. legislation after the recent international climate negotiations in Cancun. 7 p.m., free David Brower Center, Tamalpais Room 2150 Allston Way, Berk. (510) 486-0286 SFBG

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### POLITICS

What's a progressive?  
Tim Redmond defines a term being bandied about in this week's mayoral torch-passing, on which we've got up-to-the-minute coverage



### NOISE

Live Shots concert pics from this weekend's Willie Nelson long-haired Fillmore hootenanny, plus Chaka Khan and Ana Tijoux returns to the Elbo Room



### PIXEL VISION

Transsexual style surges up from the fashion froth, Look of the Day, plus an SFBG interview with street art trickster Dan Witz



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## Mayor CONT.

(particularly Newsom, Chiu, and outgoing Sups. Bevan Dufty and Sophie Maxwell) to give it to him.

It all seemed sneaky and unsettling to board progressives, who questioned what kind of secret deal had been cut, even as they voiced their respect for Lee's progressive roots and long history of service to the city. The sense that something unseemly was happening was exacerbated on Jan. 4 when Dufty abandoned a pledge of support for Sheriff Michael Hennessey — who five progressive supervisors supported for interim mayor — and left the meeting to confer with the Mayor's Office before returning to announce his support for Lee.

Sups. David Campos, Ross Mirkarimi, and Avalos pleaded with their colleagues for time to at least talk with Lee, who was traveling in China since he reportedly changed his mind about wanting the interim mayor job. Maxwell was the only Lee supporter in the 6-5 vote for delaying the interim mayor item by a few days so the supervisors could speak with Lee by phone.

Pak and other Chinatown leaders put together a strong show of force by the Chinese American community at that Jan. 7 meeting, where the board voted 10-1 for Lee, with only Daly in dissent. Afterward, some of Lee's strongest supporters — including the Rev. Norman Fong and Gordon Chin with the Chinatown Community Development Center — admitted that the process of picking Lee was flawed.

"Part of the problem was Ed's because he couldn't make up his mind. The process was bad," Fong told the Guardian after the vote. Although Fong said he knows Lee to be a strong and trustworthy progressive, he admitted that the way it went down raised questions: "Some people were concerned about who he'll listen to."

Specifically, the concern is that Lee will be unduly influenced Brown and Pak, who each represent corporate clients whose interests are often at odds with those of the general public. And both operate behind the scenes and play a kind of political hardball that runs contrary to progressive values on openness, inclusion, and accountability.

"If there is a phone call from

Willie Brown to Rose Pak, Ed Lee is going to go along with it," predicted a knowledgeable source who has worked closely with all three, recalling the way they did business during Brown's mayoral administration. "There was no real discussion of issues. The fix was always in."

But Pak insisted that there was nothing wrong with the process of selecting Lee, and that all concerns about the nomination were driven by anti-Asian racism. "You have a plantation mentality," Pak told the Guardian as she held court in front of a crowded press box before the Jan. 8 meeting. "The Bay Guardian has never given people of color a fair shot."

While Newsom, Chiu, and Pak-allied political consultant David Ho all insisted "there was no deal" to win support for Lee, Pak seemed to revel in the high-profile role she played, with Bay Citizen reporter Gerry Shih labeling her "boastful" in his Jan. 6 article "Behind-The-Scenes Power Politics: The Making of Ed Lee," which ran the next day in The New York Times.

"This was finally our moment to make the first Chinese mayor of a major city," Pak reportedly told Shih. "How could you let that slip by?"

Chiu downplayed Pak's influence, telling the Guardian that Lee was his top choice since November, and telling his colleagues before the Jan. 7 vote, "Ed is someone who does represent our shared progressive values." But he also made it clear that helping the city's progressive movement wasn't what drove his decision.

"This is a decision beyond who were as progressives and who we are as moderates. It's about who we are as San Franciscans," Chiu said. "This is a historic moment for the Chinese-American community," calling it "a community that has struggled, a community that has seen discrimination."

The next day, shortly after being elected to a second term as board president, Chiu acknowledged the "very real differences" in ideology among the supervisors, "but leadership is about working through those differences." Ultimately, he said, "none of us were voted into office to take positions. We were voted into office to get things done." **SFBG**

## GASCÓN SHOCKER: NEWSOM'S DECISION TO APPOINT GASCÓN D.A. STARTLES LAW ENFORCEMENT INSIDERS

Gavin Newsom's appointment of his police chief, George Gascón, as district attorney wasn't just a slap in the face to the D.A.'s office, it reversed a long tradition in which the city's top prosecutors have pledged their opposition to the death penalty. It broke an unwritten rule that the district attorney should have some independence from the Police Department. And it suggests that Newsom's decision was about his own future and not about San Francisco's.

Gascón, who has a law degree from Western State University in Fullerton, has been a member of the state bar since 1996 and has handled labor and bankruptcy cases for a year and a half. But he's never prosecuted a criminal case.

He still believes he has the necessary organizational skills. "Running a D.A.'s office is not the same as prosecuting cases on the floor," he said at his Jan. 9 swearing-in.

He sees the D.A. post as a way to build closer relationships between various law enforcement agencies, including the police department and the public defender's office. "We have to find a way to bring law enforcement together," Gascón said.

But so far the response to his appointment in those circles has been less than favorable, even though City Attorney Dennis Herrera issued a press release praising Gascón's help in moving ahead with gang injunctions in Visitacion Valley.

Attorney Elliot Beckelman, who worked in the D.A.'s office until a few months ago, said people in the office were stunned because no one thought Gascón was a good candidate. "It's like taking a lawyer who has been working for 20 years, and has done a stint as the D.A., and graduated from the police academy, and appointing them as police chief when they never worked as a police officer, arrested anyone, or saw a dead body," he said.

Beckelman said he wonders if Gascón's Jan. 9 comment that he is not "philosophically opposed to the death penalty" indicates that Newsom picked him to boost his own popularity with law enforcement groups and improve his chances at getting elected to higher office.

"It's very cynical to make your final political move one that disassociates you from San Francisco, but it's a big move nationally in terms of where Newsom hopes to land five moves from now," Beckelman said. "It's a politician appointing another politician."

Former District Attorney Terence Hallinan said Gascón's appointment was stupid. "Maybe it's Gavin's comeback after gay marriage to appoint someone who will say, 'Okay, let's kill people.' But this is not a well-thought-out move," he said. "OK, Gascón's a lawyer, but he has never practiced law. The D.A. and the police work together, yes, but you have to try a lot of cases before you work out which are worth prosecuting and which deputies to assign."

"It's the responsibility of the D.A.'s office to supervise the police," he added.

Public Defender Jeff Adachi notes that the choice of Gascon has energized this fall's D.A.'s race, when Gascón will have to stand for election to keep his new job. "What was a sleepy race looks like it will take center stage" Adachi said. "Other candidates are now outsiders and will have to distinguish themselves."

One such opportunity could arise if Gascón seeks the death penalty in the coming year. Matt Gonzalez, who was the first candidate to oppose the death penalty when he ran against then-D.A. Terence Hallinan, said he thinks Gascón's views on the death penalty should have eliminated him. "That alone should have made him ineligible. This is a step backward."

Gonzalez thinks Gascón's appointment trivializes what the D.A.'s office does. "This was a real opportunity to pick a professional prosecutor who was familiar with the office and knew San Francisco," he said. "Instead, this is like me thinking I should be police chief because I've seen a lot of fingerprints."

Adachi worries that little is known about Gascón's legal abilities. "He does not have a track record in terms of felony and homicide experience," he said. "That's not to say he wouldn't run the office well, but it leaves us without an important knowledge base. He does bring many years of experience as a police officer, but the responsibilities are very different."

Adachi observes that while police bring cases to the D.A. based on probable cause, the D.A. reviews those cases and only brings cases that are deemed justified. "But will Gascón file more cases for the sake of wanting to justify arrests by the police?" Adachi mused. **(Sarah Phelan)**



# In the red

As college costs rise, postsecondary students fall further behind

By Rebecca Bowe  
rebeccab@sfbg.com

**CAREERS AND ED** When the University of California Board of Regents met Nov. 17, 2010 to approve an 8 percent tuition hike, roughly 300 UC students who were furious about the decision converged outside the University of California, San Francisco (UCSF) campus at Mission Bay to rally in opposition, some traveling from as far away as Los Angeles.

"We had been organizing with all the campuses to get students to come up because we really wanted to be there to let them know that it's not what we want, and it's something they can't just get away with doing year after year," said UC Student Association President Claudia Magana. The protests were raucous, and police cracked down by discharging pepper spray and making 13 arrests.

Despite the palpable fury outside and impassioned student opposition delivered to the Regents inside, the 8 percent fee increase was approved. It came on the heels of a 32 percent tuition increase imposed the year before, and the price was ratcheted up by 9 percent and 7 percent in the years prior to that.

The tuition hikes were steep, but hardly new. Indeed, the cost of attending UC schools has been rising steadily for quite a while. According to a study by economist Peter Donohue, student tuition and fees increased 277 percent

from 1990-91 to 2008-09, and that was prior to the 40 percent increase that followed. That trend is repeated in rising costs at the California State University and California Community College systems (See "Access Denied," April 6, 2010).

Student protesters have sought to make it clear that their outrage isn't rooted in selfish unwillingness to shell out more money, but instead is linked to a broader concern about privatization and the increasingly limited accessibility of public education.

Magana expressed concern that the climbing cost of instruction at UC, though still a relative bargain compared with private institutions, would ultimately start to affect who could and couldn't attain higher education through the public university system. The question isn't limited to UC — tuition is increasing at public and private colleges across the board, and as income inequality sharpens, more students seek higher education.

"Students will always pay to be here," she noted. "The issue is going to be, which students are here? That's really the big problem — the huge class issue that's going to come up. Although there are some forms of support for low-income students, it's not easy."

## DEEPER IN DEBT

Rising costs at UC mirror the upward trend at private non-profit and for-profit postsecond-



Students protest cuts to education at a March 4, 2010 protest in San Francisco.

GUARDIAN PHOTO BY BEN HOPFER

ary institutions nationwide, and those higher prices have triggered a dramatic increase in student borrowing. While students from low- or medium-income families can access higher education at any institution they're admitted to as long as they're willing to take out significant sums in student loans, many find themselves at a serious disadvantage once they have to start repaying their debt.

A study conducted by the Public Interest Research Group (PIRG) noted that hefty debt burdens often dissuade graduates from pursuing careers in teaching, social work, the nonprofit sector, or other low-paying occupations

that foster social justice. PIRG found that 23 percent of public four-year college grads and 38 percent of private four-year college grads were saddled with too much debt to manage paying back student loans on a starting teacher's salary.

For students pursuing careers as social workers, the economic bind looked even worse: 37 percent of public school grads and 55 percent of private school grads with student loans wouldn't be able to manage repayment with starting salaries in that field, the study concluded.

"Because students with lower incomes are more dependent

on student loans than higher income students, students who already face significant challenges to attending college will more strongly feel the effect of loan debt on career choice," the report points out.

"It's a serious problem for so many young people to be starting out their working life so deep in debt," said Edie Irons, spokesperson for The Institute on College Access and Success (TICAS), an Oakland-based research organization. "It really does limit people's ability to take advantage of the opportunities education is supposed to provide. In concrete

CONTINUES ON PAGE 12 >>

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## FACES OF DEBT

**Ben Gleason, 31**  
**Mills College, teaching credential**  
**Oberlin College, American literature major**  
**Total debt: \$25,000**

Ben Gleason remembers the day that he applied for his \$10,000 student loan from Citibank to finance his teaching credential tuition. "I got it done online within a half hour. I didn't have to talk to anybody or write an essay — easy money with severe consequences." The consequences of such a serious financial decision — sans the aid of any counseling from either his school or bank? Gleason's eventual decision to leave classroom teaching.

It's not an uncommon story for this generation of teaching school graduates, in a state where teaching salaries are hardly keeping pace with rising tuition. Gleason started working as an ESL teacher in Richmond's underfunded West Contra Costa Unified School District right after graduating from Mills College. His student loans were overwhelming — a problem that was exacerbated when he took a trip to Guatemala to work and improve his ability to communicate with his Spanish-speaking pupils. To remain afloat financially, Gleason applied for a forbearance on his loans and was surprised to return home after two years to a loan that had gone up by 25 percent due to interest. "I was really, really screwed," he recalls.

Gleason didn't feel like there was any way he could go back to his teaching salary, so to support his new wife (the two met in Guatemala) and daughter, he decided to start his own business with the help of an old boss — a private firm that helps reeducate state government workers on sustainability issues.

That means one less qualified teacher for low-income Californian children. And Gleason still has 15 to 20 years left of debt payments. "I wish that there was a more systemic way to solve this problem," says the former public educator. (Caitlin Donohue)

Debt CONT.

terms, it can make it really hard to buy a house, or start a business, or start a family, or go back to grad school, or to save for retirement or your own children's education. And that's all assuming you can keep up with the payments."

Student loan debt has intensified over the past two decades. In 1993, just one third of all four-year college students graduated with debt, owing on average slightly more than \$9,000, according to PIRG.

Today, the majority of college students take out loans to finance their education. Around 62 percent of public university students graduate with student loans, as do 72 percent of students attending private nonprofit institutions, and 96 percent of students attending for-profit institutions such as the University of Phoenix or the Academy of Art University, according to TICAS. Nationally, students graduate owing an average of \$24,000, not counting debt associated with advanced degrees.

While young people must

invest more than ever before to obtain higher education, the return on investment isn't showing signs of improvement. The expected median income for UC graduates has stayed the same over the last decade, even as the cost of tuition has ballooned.

What's more, says Bob Meister, president of the Council of UC Faculty Associations and professor of Political and Social Thought at UC Santa Cruz, is that an estimated 40 percent of public university students entering the workforce will either be unable to find a job, or will land in a lower-paying job that doesn't require a college degree.

"For college graduates under 25, the unemployment rate is nearly as high as the national unemployment rate," around 10 percent, Meister notes. "Over the past decade, what's happened is that the median hasn't risen. The top has risen very fast, and the bottom has fallen."

**IN A DIFFERENT CLASS**

There's no doubt that diminished state funding is affecting California's public universities.

"A lot of departments are being eliminated, and a lot of professors who are really amazing are leaving to other universities," Magana says. "And the waiting lists for classes are just ridiculous." Academic goals are being compromised — for example, students had to abandon their push for an ethnic studies program at UCSC, she added, because the American studies department that would have partially supported it was slashed.

While diminished public funding has been used to explain the need to raise tuition, Meister has published numerous essays suggesting that the root cause of rising tuition costs at UC goes deeper than that, and he has gone so far as to publicly encourage students not to accept higher tuition without first demanding financial information.

Meister previously served on the UC budget committee and has observed the institution's evolving financial policies for years. He doesn't seem surprised that tuition is going up, regardless of what condition the economy



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## CAREERS + EDUCATION

is in or what amount of public funding is available because, as he puts it, “the universities will cost as much as they can.” UC had long sought to boost revenue by raising tuition, he noted, yet its leaders feared a rollback in state funding in response. But that changed under Gov. Arnold Schwarzenegger, who agreed to increase state support only on condition of that UC in turn require students to contribute more.

Around the same time that Schwarzenegger provided this new incentive to raise tuition, UC pooled its various revenue streams into a consolidated general revenue fund, Meister said, a departure from the old way of keeping separate accounts. This new fund, which included all non-state revenue and funding that wasn’t legally required to be used for certain purposes, could be pledged entirely as collateral for bonds for new construction projects, greatly increasing the institution’s borrowing power and boosting its

revenue with the addition of new facilities.

To maintain its stellar bond rating, UC had to ensure an increase in revenues, according to Meister’s explanation, and to do that, UC ratcheted up the one source of revenue it had full control over: tuition. Meister laid bare this financial play in a 2009 open letter to students, titled “They Pledged Your Tuition.” Since it was published, a small corps of student activists has become deeply engaged in studying campus finance documents and airing criticism of financial policies.

Just before the Nov. 17 protests at UCSF Mission Bay, Meister published another open letter, this one addressed to UC President Mark Yudof. This one contemplated, “Why they think they can increase revenues regardless of how fast the economy grows ... and regardless of whether the income of graduates is stagnant.”

His answer is somewhat surprising: “Their ability to raise

CONTINUES ON PAGE 14 »

## FACES OF DEBT

**Anne Mostad-Jensen, 28**  
**Santa Clara University, law degree**  
**College of St. Catherine St. Paul, library sciences**  
**Concordia University St. Paul, international studies and history major**

**Total debt (estimated at graduation): \$120,000**

Anne Mostad-Jensen and her twin sister grew up in a small Minnesota town. They attended the same college, Concordia St. Paul, where they both majored in history and international studies. After that, they went on to College of St. Catherine (also in St. Paul) to get their master’s degrees in library science. But then their paths diverged. Her sister traveled to Denmark in pursuit of her Danish citizenship — their father is Danish — and was able to complete her master’s in a country where the government pays for most of its citizens’ educations. Mostad-Jensen remained in Minnesota, to continue on in the American university system.

What kind of difference has the move made in these women’s lives? Try \$65,000 of student debt. That’s because Mostad-Jensen’s sister, even after completing her master’s and attending one of the Icelandic languages programs she’s currently applying for, will only owe roughly \$55,000 worth of loans — all from her time at American schools. Mostad-Jensen, who is now attending law school at Santa Clara University, will owe \$120,000 by the time she graduates. “I’ve never had any consumer debt, but I’ve always told myself not to pass up educational opportunities just because I didn’t have the cash on hand,” she says.

Mostad-Jensen wants to work at the intersection of international copyright and technology law, possibly in a law library, a specialty career that benefits from degrees in multiple areas of study. She counts herself lucky that homeownership and a family aren’t her immediate goals. “Having a family — I just don’t understand how people do it with debt these days.” Her Midwestern community values come to the fore when she talks about the U.S. government’s inability to provide Americans with affordable education. “Isn’t the government an extension of the community? Europeans, the lack of stress they have by not having to pay out of pocket for health care and education — I mean they can actually live their lives.” (Donohue)



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## FACES OF DEBT

**Ramon Quintero, 32**  
**UC Berkeley, geology major**  
**Total debt: \$25,000**

Ramon Quintero is a UC Berkeley student activist, but he wasn't always radicalized around debt issues. "I didn't come to Berkeley because of its activist reputation. I became an activist because of my situation," he says. Quintero could no longer pay for his student housing and wound up living in his 1979 Toyota truck with camper shell on the streets of Berkeley, sending his baby daughter home to live with her grandmother.

Quintero came to Berkeley via Southern California, where his family landed after immigrating from Sinaloa, Mexico, when he was 11. He attended community college to get his core credits before coming to Berkeley, where rapidly rising tuition fees are putting a strain on the student community. Although he is a legal resident, Quintero was especially concerned about the effect that the rising cost of education was having on undocumented students.

And, of course, on his leaky camper shell roof. He sprang into action, driving a truck that he calls Santa Rita, to all nine UC campuses, encouraging fellow students to paint art on it that spoke to their concerns for the future of public education. Quintero was arrested twice for his roles in campus protests and he and Santa Rita were profiled in The New York Times and several California newspapers. Suddenly, the university found space for him in student housing.

"I saw the hypocrisy in the system," says Quintero, who has fulfilled all his UC coursework for graduation but has convinced a professor to hold credit for one of his courses for another semester so he could go on a research fellowship to Madrid. The fellowship, he says, is crucial for his application to grad schools — another step toward fulfilling life goals he doesn't think would be possible if he has to begin assuming the burden of his student debt. (Donohue)

Debt CONT.

tuition is a function of the growth of income inequality," he told the Guardian. In the letter, Meister charges, "In the 21st century, when almost all income growth has been in the top 1 to 2 percent of California's population, UC is still marketing income inequality to students as its most important product. It now expects all students to pay more for an ever-shrinking chance of reaping the ever-growing rewards that our economy makes available to the few. Your plan to increase revenue through tuition growth is feasible, of course, only because the federal government still allows students to borrow more for education despite the greater likelihood that they will not be able to repay — student loans may be the last form of subprime credit available in our economy."

His theory highlights a paradox. "Being in the have-not category is increasingly worse," he explains, "and so they are willing to take on more debt, which actually dampens their prospects for

income growth."

The question now is what will happen under Gov. Jerry Brown, who is likely to take a different stance toward rising tuition than

**"Student loans may be the last form of subprime credit available in our economy."**

Bob Meister

Schwarzenegger but nonetheless is expected to unveil harsh cuts to education as a way to address a \$26 billion budget deficit.

In a recent interview with the San Francisco Chronicle, UC Regent Richard Blum indicated

that it probably would not be feasible to raise tuition again, so the message was that students should brace for more cuts to education.

When Brown unveiled his proposed budget on Jan. 10, he announced further cuts to higher education in California to balance the state budget. Brown's revised 2010-11 budget decreases the state funding for UC, CSU, the community college system, and other higher education programs by \$1.7 billion for the 2011-12 budget. The UC system would take a 13.3 percent hit in general fund support; the proposed cut to the CSU system is 12.5 percent; and the community college system would be cut by 6.9 percent.

Brown, who also wants to hold a special election to ask voters to maintain the current level of tax rates for income, sales, and vehicle license taxes for five years rather than let them expire later this year, expressed regret about making cuts to higher education. But he emphasized the need to make tough decisions in the face of a bleak financial outlook, saying, "We need to face the music." **SFBG**



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# Revolution 101

Free University of San Francisco takes a run at the system

By Caitlin Donohue  
caitlin@sfbg.com

**CAREERS AND ED** Of course, you could just stop paying for school all together. Instead of putting their hopes for the future of education behind state reinvestment in university systems, a group of SF radical intellectuals are seeking to revamp the definition of learning by introducing the Free University of San Francisco. The nascent institution holds its first teach-in Feb. 5-6.

The current trends of privatization in public colleges, coupled with soaring school fees that far outpace students' budgets, is symptomatic of a system that, as he prettily puts it, "funnels hearts and minds into narrowing corridors of survival. Creating profits for the university — that is the end game."

He's not the only person who thinks so. Kaufman and other Free University supporters have organized a teach-in next month that will feature college-level lectures from

donors (Kaufman says the Free University will accept gifts in the form of books or other resources, but no cash). University supporters have decided to eschew accreditation for now and true to Kaufman's nomadic vision of the school, no location for classes has been set. First the teach-in, Kaufman says, and based on feedback, the consensus-based, hierarchy-free project will take it from there. The *idea* of the Free University, it would seem, is the thing for now.

It's been done before. In the wake of the French Revolution, France established its Grandes Écoles system, a 250-school system that remains for the large part, tuition-free. The East Bay Free Skool is one outlet in the Bay that offers skill training, gratis. So for all the pie-in-the-sky idealism involved, perhaps



At a meeting in December at community art space Viracocha, members of the radical intellectual community sat down to discuss founding the Free University of San Francisco. | PHOTO BY MARTIN HOLDEN

"Education is revolution," says the incubator of the Free University, writer and poet Alan Kaufman. This ain't Kaufman's first rodeo. In 2004, while an instructor at SF's Academy of Art University, he organized a student walk-out to protest the school's violations of free speech rights. Employed through a temporary contract with the academy, Kaufman was not hired back the next term.

For him, it was a wake-up call that the current university system was teaching for the wrong reasons, not the least of which was the hefty price tag for classes that left his pupils in poverty. One student, he said in a recent phone interview with SFBG, had been "starving before my eyes, surviving on Ramen Noodle Cups" — all she could afford on top of tuition fees. He gave her \$60 for food. But it wasn't enough. Something had to be done.

When asked what he thinks the point of education is, Kaufman barely hesitates. "Liberation, freedom."

leading Bay Area artists and intellectuals, including Beat poet and SF poet laureate Diane Did Prima, former president of the Board of Supervisors Matt Gonzalez, and Pirate Radio's Diamond Dave Whitaker. The courses are no-credit, but the event is a symbol that the current educational system isn't fulfilling some basic student needs. Instructors will teach on subjects that range from 19th-century poetry to natural geography.

Eventually Kaufman he envisions an "actual mobile university" capable of bringing the possibility of a college education to places where such a thing might be considered unattainable. And it wouldn't just be beneficial to students. Guest faculty could experience "a kind of cleansing," a temporary return to their original ideal of academia.

Of course, there are a few — ahem — challenges involved in starting a school that has no tuition, teacher salaries, or even monetary

the true test of the Free University of San Francisco won't be its creation at all — crazy things have happened, haven't they? Instead, it may be the extent that humanist students can steel a harsh economic climate that tends to reward monetarily-driven educations.

So why would a student chuck their pursuit of an accredited degree to participate in an uncertain radicalization of education? "Would it have practical application in a corporatized universe? Good question!" Kaufman chuckles. He launches into a torrid Marxist prediction: that our patently unfair education system cannot stand. "The system must be changed. When the pain is bad enough, people start to change." **SFBG**

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## CAREERS + EDUCATION

# Local bounty

Classes to clue you in on your surroundings

By Caitlin Donohue  
[caitlin@sfbg.com](mailto:caitlin@sfbg.com)

**CAREERS AND ED** “People are very confused about what’s safe to eat as far as mollusks go.” Champion monkeyface eel angler Kirk Lombard offhandedly throws the remark out at his “find your own marine sustenance” primer offered by DIY food cabal ForageSF. For a moment I panic. My mercury levels! But then I remember: I’m on his San Francisco fishing tour because I have never, not once, even thought to harvest the bay’s bounty on my own.

Isn’t life in the city just like that? You never get out to Alcatraz, you never hit up Muir Woods — they sit there trying to catch your eye and you shuffle past, going about your routine. It’s easy to duck the pressure of actually making the most of what the Bay Area has to offer.

But it’s 2011 (only one year left till the end of the world!) and you need to get out there. Back to Kirk Lombard, who is gesturing to the rocky edge of the Marina Green, where on a good day you can find limpets and turban snails adhering to, and rockfish darting amid, the boulders. “You have to pound the shit out of them to make them tender enough to eat,” he counsels. This referring to chitons, shellfish resembling centipedes that are plentiful in the Bay Area and can be popped off rocks to be enjoyed.

Lombard’s class is an example of the utility of local expertise. At the tail end of many years with the Department of Fish and Game surveying the catch of Bay Area fishermen, he is also the creator of a blog ([monkeyfacenews.typepad.com](http://monkeyfacenews.typepad.com)) that makes me wish I fished, which I must say has never happened before.

Other things that can be caught and eaten around these parts include the tiny, perfect-as-salad-topping limpet, the hideously ugly but reportedly nutritious cabazon fish, monkeyface eels (thrilling to hear Lombard discuss his record-holding pursuit

of them) and California and blue mussels. Of these last two you are only allowed to harvest 10 pounds per day, an astonishing rule that seems to imply that the Department of Fish and Game thinks I am much more patient and capable than I really am.

Lombard’s walks take participants out on the windy, disconcertingly cold spit of land near the wave organ on the Marina Green. Our group of 12 meanders after him as he enthusiastically answers questions about feeding oneself on the seaweed and fishes of the bay. Lombard himself hasn’t bought fish in years and tends to focus on smaller, quicker to mature species that are difficult to overfish. “I’ve found myself really embracing the smelt family,” he reflects.

Having graduated from his one-time course, do I now stuff my rod in my Chrome bag every day before I leave the house? Are we munching monkeyface all the live-long day? Well no. But the beauty of Lombard’s tours, and the following SF classes, isn’t that they will revamp your life in one fell curricular swoop. It’s that they just might open your eyes to a little more atmosphere, from mussels to mushrooms, architecture to enlightenment.

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Champion monkeyface eel angler Kirk Lombard shows ForageSF students the glory of the urban fishing net: "I just want to take a brief moment to show you something that's really cool."

PHOTO BY ERIK ANDERSON

temperate climate, happens to be a superlative spot to find them. Next foray: Sat/15 10 a.m.–3 p.m., \$25. Register at [www.mssf.org](http://www.mssf.org) for start location

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## CAREERS + EDUCATION



## Debt-defying futures

it's not easy to escape the student loan  
— but there are ways

By Rebecca Bowe  
[rebeccab@sfbg.com](mailto:rebeccab@sfbg.com)

**CAREERS AND ED** Student loans are a very special kind of debt. Like an armored car or an airplane's black box, they are practically indestructible. While a person could sign up for a credit card, max it out on luxury items, and then wriggle off the hook of repayment by filing for bankruptcy, this escape hatch is blocked when it comes to taking out a nondischargeable student loan. Like tattoos, they stick to a borrower for life — or at least, until they are repaid.

"It's almost impossible to discharge this debt in bankruptcy," says Edie Irons, communications director for Oakland-based The Institute for College Access and Success (TICAS). "When you make that investment in a home, you have collateral, and you can use that asset. But when you invest in education, it's not a guarantee. And if you can't make those payments,

the cost of collection can be pretty dear. They can garnish your wages. They can take your Social Security, your tax refunds. For federal loans, they have a lot of pretty scary powers of collection."

Fortunately for those borrowers facing insurmountable debt, a few options (aside from feigning one's own death) do exist for reducing, if not eliminating, the burden of student loans.

Volunteer opportunities through AmeriCorps, the Peace Corps, and Volunteers in Service to America (VISTA) provide stipends and money that can be put toward loan repayment in exchange for service. Graduates who serve through AmeriCorps ([www.americorps.gov](http://www.americorps.gov)) for one year can receive up to \$7,400 in stipends plus \$4,725 toward loan repayment. Peace Corps volunteers can apply for deferment of Stafford, Perkins, and consolidation loans, and may receive cancellation of their Perkins Loans at a rate of 15 percent per year. Graduates volunteering with



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## CAREERS + EDUCATION

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Two recently created programs also broaden the options for graduates facing insurmountable loan debt. The federal Income-Based Repayment (IBR) program is a new payment option for federal loans for borrowers who have enough debt relative to income to qualify for a reduced payment. Borrowers who earn less than 150 percent of the poverty level (that's \$16,245 for an individual) pay nothing; those who earn more can have loan payments capped at 15 percent of whatever they earn above that amount and forgiven entirely after 25 years of payments.

The Public Service Loan Forgiveness programs offer debt forgiveness for graduates entering certain fields. According to the program website ([www.ibrinfo.org](http://www.ibrinfo.org)), eligible borrowers are people employed in nonprofit, 501(c)(3) organizations and people who work for federal, state, local, or tribal government. The program forgives remaining student loan debt on most federal loans after 10 years of eligible employment and qualifying loan payments. Law students entering public service can learn more about this program and others through Equal Justice Works ([www.equaljusticeworks.org](http://www.equaljusticeworks.org)).

While these options may offer a boost for borrowers with federal student loans, those with private loan debt may not be as lucky. Irons notes that TICAS is engaged in efforts to encourage legislators in Washington to consider treating private loans "more like other consumer debt rather than this extra harsh treatment."

"We want to see that changed," she said. "People who are playing by the rules shouldn't be punished when things go horribly wrong for them. Right now, there's almost no way out of private loan debt." **SFBG**



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**The Cannabis Issue**

California voters may have rejected the proposition to legalize marijuana, but the medical marijuana industry continues to thrive in the city of its birth, San Francisco. City Editor Steven T. Jones updates his guide to the Bay Area's best dispensaries and explores new trends, from the booming edibles industry to Oakland's controversial effort to license massive pot-growing operations.

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# food + drink

Michael Mina's new downtown digs have brought new life to his dishes, including one below of pork belly with geoduck salad.

GUARDIAN PHOTO BY RORY MCNAMARA



## Homecoming

By Paul Reidinger  
paulr@sfbg.com

**DINE** When Michael Mina closed his eponymous restaurant in Union Square last year, I did not mourn. I had visited the place early in its run, toward the end of the summer of 2004, and felt as if I'd been seated inside a giant pillowcase, with awkward ergonomics and over fussy food — good food, of course, but expensive and show-offy. The desire — I might say the lust — of human beings to leave their mark on the world, whether by making rivers run backward or carving radishes into rose blooms, is a constant, for better or worse, and one notes its manifestations with wary neutrality. But as a philosophical matter I subscribe to the Alice Waters school of letting foods speak in their own voices instead of turning them into chefly statements, and in this sense a certain sort of high-style cooking poses issues for me.

In October, Michael Mina reopened in the old Aqua space, and a circle was closed, since Mina had been Aqua's chef for a decade, through the 1990s and into the new millennium. How, I wondered, did they actually move the restaurant?

Did they pack it into moving vans and speed off in the middle of the night, the way the Baltimore Colts did in 1984? However the move was accomplished, it was well worth making. The new space, while vault-like, is softened by curvature of the spine; it's also quiet enough for comfortable conversation even when full. The ergonomics are much improved.

And the food? Well, Mina still likes his flights, his arrays of one- or two-bite treats, but the general tone of things is more muscular — an amuse-bouche of beluga-lentil soup, say, served in a demitasse with a small square of grilled-cheese sandwich on the side — and at times even rustic, as with the baskets of grilled levain to be spread with ricotta cheese enhanced by honey and pepper.

The smaller courses are mostly wondrous. A platter of hors d'oeuvres (\$16/person) was a blitzkrieg of sensory experience, including a sublime crab fritter nested in a lettuce cup, a small filet of cured ocean trout propped on a mini-blini, a sensuous round of blood-red steak tartare, and (tasting mainly of fat), a foie gras “pb&j” with a buckwheat cake and huckleberry preserves.

The spell did weaken some with the main courses; a “five seas” tast-

ing of Japanese fish (\$42) could have been an appetizer plate, as could a duo of crispy fish (\$39). A frenched rack of Prather Ranch lamb (\$39), on the other hand, offered real oomph, although views were divided about the niçoise-style fregola pasta, mixed with shreds of lamb osso buco served in an elegant little pot on the side — too rustic and not part of the greater whole? Maybe, but I liked it anyway.

Although the eagle-eyed will note that Michael Mina's prices are top-tier, I hesitate to describe the restaurant as a haven for the rich, if only because an experience there is actually available to people whose incomes don't reach past the payroll-tax cap. I have no issue with the rich per se — they, like the poor, will be with us always — but I feel no special urge to worship them or their achievements. I leave that task to them, since they seem to be well-equipped for it.

It is a writer's job to afflict the comfortable and complacent, and so a few weeks ago I noted the absurdity of Senate Republicans' waging all-out legislative war to extend the so-called Bush tax cuts on adjusted incomes over \$250,000 when doing so requires us to borrow yet more money from foreign creditors, chief among them China. This brief noting of the obvious occasioned a hail of furious, invective-laden email — “cheesy,”

“socialist” — hurled by web trolls from as far afield as Cape Cod.

I recognize such outbursts of right-wing media thugs because I've seen them before. In October 2008, when I dared to mention other obvious absurdities — Sarah Palin, our antediluvian Cuba policy — abuse also poured in from afar and I was even denounced by noted high school graduate James Taranto in the politics blog he writes for The Wall Street Journal. The wing nuts of the right perceive, I guess, that tax cuts for the rich — following bail-outs for reckless Wall Streeters — are politically touchy in a time when the federal deficit has become an aneurysm. They believe that media intimidation, even of small fry like me, is always worth a try. And plainly they believe that the next presidential campaign is already on. There, I agree with them. **SFBG**

### MICHAEL MINA

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# The scream

By L.E. Leone  
le.chicken.farmer@gmail.com

**CHEAP EATS** This isn't a metaphor. There was an actual patty of dog barf on the off-white carpet at the foot of the bed in the master bedroom, Coach's dad's house, San Diego, California, U.S.A., Earth, my life. Coach and Cola were standing outside the room on the deck, looking down at the chicken coop. Our instructions were to kill the roosters, do what we want with the hens, and please leave the bunny rabbit and dog alone.

The bunny lived in the chicken coop.

Lucy, the dog, a cuddly, energetic Boston terrier with a sado-masochistic streak (her favorite thing in the world is to be blasted in the face with water, or a basketball), lived of course in the house.

"Coach?" I said. "Cola? Is this dog barf?"

"What? Where?" they said, coming back inside. I was looking down at it. Lucy was panting next to me, and the basketball was between us. Ever since we'd come into the house — ours for the week — and dumped our stuff, Lucy had been rolling this basketball after me. That's because a couple days before when I had first made her acquaintance, I'd spent hours kicking it in the driveway with her. In a way we were a match made in heaven, both insatiable athletes with an aptitude for taking a beating. The difference: she loves it.

For one moment, the last peaceful one I have known, we four mammals and our basketball made a perfect circle of quiet contemplation around this centerpiece of barf. In all honesty, I began to think it might be a cookie, perhaps even oatmeal raisin, and broke the silence.

"Wait a minute," I said.

And just as I bent down to get a better look, as lucklessness or canine cruelty would have it, Lucy nudged the ball with her short-bus nose.

Did you hear me scream?

I'm still screaming, in a way. And that orange-world bounce bounce will forever, in my mind, be rolling slow-motion toward, onto, and over this cookie of barf, or cookie.

It wasn't a cookie. It was puke, now half-smashed into the carpet, and sort of decaled onto the overturned underside of the ball. Why this image affected me as deeply as it did, I can't say. But I clapped my hands to my ears, wailing like a siren, and staggered backward into the bathroom, where I collapsed onto the edge of the Jacuzzi and just generally lost it.

Which overreaction my human companions found hilarious. Howling herself, but with laughter, Cola followed me into the bathroom. Anyway she had had to pee the whole way down from Oceanside. So she was laughing on the can, and I was crying on the tub, and Coach tossed the puke-tattooed basketball outside over the deck and into the great chickeny unknown, then joined us in there.

"What the hell?" she said.

I didn't know. I didn't know what the hell. You have these moments, you know, where something shifts a little inside, and you suddenly can't imagine how in the world you got where you are, or how the hell you will get back out of it.

Almost always, a bath is a good idea, so I started the tub, had a soak, got dressed, and went out for the evening with every intention of dancing.

We did not dance.

We ate. But I will spare you *those* details, because they're gross. Instead let me tell you about last night, back home here, with Papa and Pappy, our quarterback and center. They had just bought a lot of seeds and a big heavy bag of soil, and were taking turns lugging it the many many city blocks back to their place, inner Richmond.

So naturally we stopped for a rest (and a bowl of noodles) at the highly fluorescent New Hoa Ky right there on Geary Street. I liked my pho. Papa loved hers. But poor Pappy, she only eats us-killed meat, and — go figure — the vegetarian soup at New Hoa Ky starts with a beef broth. Therefore: new favorite restaurant! **SFBG**

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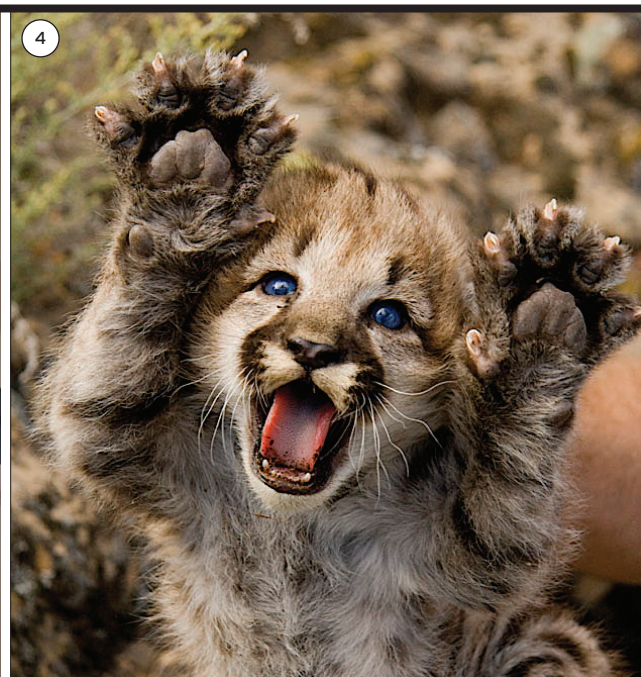
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# GUARDIAN

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## WEDNESDAY JANUARY 12

### DANCE

#### “The A.W.A.R.D. Show!”

It had to happen: life imitating television. If you’ve ever wanted to put your body on the line and participate in judging a reality TV dance show, this is your opportunity. “The A.W.A.R.D. Show!” is a six-city endeavor in which 12 local choreographers (four per night) get evaluated by you and presenters from each participating entity. You get to vote for one artist each night. Each evening’s winner proceeds to Saturday’s final, where one will walk away with \$10,000 check — chicken feed in television land, but a nice chunk for choreographers trying to find the cash for their next work. First on will be Manuelito Biag, Liss Fain, Katie Faulkner, and Catherine Galasso. **(Rita Felciano)**

Wed/12–Sat/15, 8 p.m., \$20  
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[www.odctheater.org](http://www.odctheater.org)

### THEATER

#### Clue

Who killed Mr. Boddy? Was it Mrs. Peacock in the conservatory with the revolver? Or was it Professor Plum in the billiard room with the candlestick? Find

out in Boxcar Theatre’s *Clue*, written and directed by Peter Matthews and Nick A. Olivero. First a popular board game, then a cult classic movie, this new version (adapted from the 1985 film) features a life-size board game with the audience watching six feet above. Secret passageways, murderous hilarity, and multiple possible endings make this whodunnit a must-see. Hot tip: get your tickets now — presale popularity has been so high that Boxcar has already added some performances to its run. **(Emmaly Wiederholt)**

Through Feb. 19  
Wed.–Fri. 8 p.m.; Sat, 7 and 10 p.m., \$15–\$25  
Boxcar Playhouse  
505 Natoma, SF  
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[www.boxcartheatre.org](http://www.boxcartheatre.org)

## THURSDAY JANUARY 13

### FILM

#### “For Your Consideration: A Selection of Oscar Submissions from Around the World”

So you’ve been a good little film geek and seen all of 2010’s likely Oscar contenders: *The King’s Speech*, *The Social Network*, *Toy Story 3*, etc. etc. But what about those films submitted for Best Foreign Language Film consideration that get extremely limited

stateside releases (if they even make here at all)? Though the films in the Smith Rafael’s “For Your Consideration” series probably aren’t destined to rake in massive box office dollars (see: 2000’s *Crouching Tiger, Hidden Dragon*), they still represent what each country felt was worthy of worldwide notice. “For Your Consideration” presents a handful of hand-picked selections, including Spain’s *Even the Rain*, starring Gael García Bernal as a filmmaker intent on making a film about Christopher Columbus; *Crab Trap*, about Colombia’s isolated Pacific coast community; and Poland’s *All That I Love*, the story of four friends who form a punk band amid early-1980s Communist unrest. **(Cheryl Eddy)**

Jan. 13–20, \$6.75–\$10.25  
Christopher B. Smith Rafael Film Center  
1118 Fourth St, San Rafael  
(415) 454-1222  
[www.cafilm.org](http://www.cafilm.org)

### PERFORMANCE

#### Women on the Way Festival

For the next three weeks, expect sassy women to please, surprise, and shake you during the 11th Women on the Way Festival. The format pairs newcomers (for example, Norwegian Muslim comedian Shabana Rehman), with established artists (like San Francisco poet Genny Lim). If you are into mul-

timedia and dance theater, the Shotwell Studios are your place to go. If dance — more or less pure — is your bag, the Garage is opening its red door. W.O.W.’s Producer Mary Alice Fry, who has made a career of spotting new talent, says she was delighted to see that so many women are working with live and often original music. The festival’s website, [www.ftloose.org](http://www.ftloose.org), offers succinct, detailed information on the individual artists and the work they’ll present. **(Felciano)**

Through Jan. 30, \$15–\$20  
Shotwell Studios  
3252-A 19th St., SF  
Garage  
975 Howard, SF  
1-800-838-3006  
[www.brownpapertickets.com/producer/5930](http://www.brownpapertickets.com/producer/5930)

### EVENT

#### Bay Area Puma Project

If you’re not sick of cougar jokes by now, I feel sorry for you. After all, most of the appeal is in giving up dominance, and really honey, you were never the top predator in the first place. Real cougars — as in mountain lions — are the last large animals in California with a substantial population, aside from us; their habitat covers about half our huge state. Join wildcat conservationist Zara McDonald, founder of the Felidae Conservation Fund, to hear about the first

major, decade-long study of pumas in the Bay Area, efforts to protect them, and tips on coexisting with these elusive cats. Don’t you know 2011 is the year of the silver fox, anyway? **(Kat Renz)**

7:30–9:00 p.m., free  
Randall Museum  
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### COMEDY

#### SF Sketchfest

In 2002, I excitedly wrote about a brand-new event right here in these very pages: the first annual San Francisco Sketch Comedy Festival, a monthlong comedy smorgasbord featuring six local acts. Organizers, I wrote, foresaw “a Fringe Festival-style expansion that will bring comedy to the masses for years to come.” Well, that *totally* happened. Sketchfest, now in its 10th year, is the West Coast’s premiere comedy festival (in your face, L.A.), and it annually features superstars galore. This year’s sure-to-sell-out events include a 25th anniversary tribute to *It’s Garry Shandling’s Show*, tributes to *Murphy Brown* and *Airplane!* (1980), plus appearances by boldface names like James L. Brooks, Cloris Leachman, Dan Aykroyd, and David Byrne. And yeah, there are still some locals in

the mix: SF native Greg Proops pops up in improv show *Whose Live Anyway?*, plus there’ll be a reunion show featuring the original six sketch groups (including Kasper Hauser and the Meehan Brothers) who got this party started in the first place. **(Eddy)**

Through Feb. 5, \$15–\$60  
Various venues, SF  
[www.sfsketchfest.com](http://www.sfsketchfest.com)

## FRIDAY JANUARY 14

### EVENT

#### “Salute to Supernatural”

In the television graveyard of contemporary TV dramas centered around vampires, werewolves, or horror-related themes, one of the more mainstream ones that doesn’t deserve a stake firmly implanted in its creators is the CW show *Supernatural*. Following the adventures of Sam and Dean Winchester, a pair of demon-hunting brothers, the program has become a hit with viewers over the past five years. At this weekend’s special *Supernatural* convention, Bay Area fans can meet the two lead actors, Jensen Ackles and Jared Padalecki, along with several costars, in addition to listening to talks, going to themed parties, perusing vendors, and much more. **(Sean McCourt)**



If you're not sick of cougar jokes by now, I feel sorry for you.



Fri/14, 1–6 p.m.; Sat/15, 11:30 a.m.–7 p.m.;  
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#### COMEDY

##### Norm MacDonald

Coming to fame as a cast member of *Saturday Night Live* from 1993-98, comedian Norm MacDonald made his name as the biting host of that show's "Weekend Update" segment, along with his hilarious impersonations of celebrities including Burt Reynolds, Bob Dole, and Larry King. Though his departure from *SNL* was marred by controversy, MacDonald has continued to have a successful career in show business, punctuated by a variety of movie and television roles along with several writing gigs. Be prepared for laugh-induced side aches — the funnyman comes to the Fillmore for two special live shows tonight, taping a TV special for Comedy Central. **(McCourt)**

7:30 and 10 p.m., \$35.25  
Fillmore  
1805 Geary, SF  
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www.thefillmore.com

## SATURDAY JANUARY 15

#### FILM

##### A Brighter Summer Day

Tender and wise, Edward Yang's *A Brighter Summer Day* (1991) is simply one of the finest historical dramatizations ever put to celluloid, ambitiously proportioned (four hours long, a cast of hundreds) but fine-grained in the telling. Yang traces Taiwan's tumultuous midcentury history in the erring lives of teenagers. Between the deft staging of intergenerational conflict, Proustian attention to objects, and existential portraits of alienation, there's enough material here for several filmmaking careers. Long inaccessible in the U.S., the film has been restored by Martin Scorsese's laudably internationalist World Cinema Foundation. The Pacific Film Archive screens a selection of the organization's recent projects throughout the month. **(Max Goldberg)**

6:30 p.m., \$9.50  
Pacific Film Archive  
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(510) 642-1412  
www.bampfa.berkeley.edu

#### PERFORMANCE

##### Corpo/Illicito: The Post Human Society

"It's going to be a very wild performance," performance

artist Guillermo Gomez-Peña told Time Out Chicago about his troupe Pocha Nostra's piece *Corpo/Illicito*. They'll be performing at the closing reception of SOMArts' group exhibit, "It's All a Blur," a reflection on empowerment and enfranchisement via the American dream. La Pocha Nostra is famed for using its performers' bodies as canvases for its art, so get ready for some made-up, bound, embellished, and politically ostentatious artists gone wild. As for the exhibit's more static installations, Dale Hoyt's videos and drawings will be on view, as will Tony Labat's *Blanket Policy*, a tent made of Goodwill paintings, and Labat's 12-foot tall barbecue. To art and freshly grilled meat products! **(Caitlin Donohue)**

SOMArts Cultural Center  
934 Brannan, SF  
(415) 552-1770  
www.somarts.org

## MONDAY JANUARY 17

#### EVENT

##### "Dr. Martin Luther King Jr. Birthday Celebration"

Hooray for MLK! Maybe this year we can eschew the sappy television specials and get a little work done on that old dream of his? That's what's going down at the Yerba Buena

Gardens, where a daylong celebration dubbed "Sustaining the Dream: Through Community and Service" offers free admission to the Museum of the African Diaspora and the Contemporary Jewish Museum. The event also features a kid's reading fest and a plethora of local health care providers doling out diabetes tests, children's dental screenings, and a passel of other helpful services. Once they've got you feeling good, stick around for "King in Five Vignettes" at 12:15 p.m., music and performance dedicated to the man with the plan. **(Donohue)**

9 a.m.–5 p.m., free  
Yerba Buena Gardens  
Mission between Fourth and Third streets., SF  
www.norcalmlk.org

## TUESDAY JANUARY 18

#### VISUAL ART

##### "Twist and Crawl"

The Bay Area is a major center for artists with disabilities, thanks to sites such as Oakland's Creative Growth, San Francisco's Creativity Explored, and the NIAD Center for Art and Disabilities in Richmond. Starting from an awareness that some major names in contemporary art work with disabilities, the new exhibition "Twist and Crawl"

brings together work by 14 artists to bridge gaps and blur boundaries between traditionally-acknowledged painters, photographers, and sculptors and their disabled counterparts. "Twist and Crawl," which takes its name from a frenetic song by the English Beat, is the first installment in a thematically arranged three-part series organized by artist and curator Timothy Buckwalter. Continuing through August, it syncs up with an upcoming traveling Berkeley Art Museum exhibition devoted to Creative Growth, Creativity Explored, and NIAD. **(Johnny Ray Huston)**

Through March 16  
National Institute of Art and Disabilities (NIAD) Gallery  
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The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) *Clue* (see Wed/12);  
(2) *Crab Trap* (see Thurs/13); (3) *Women on the Way Festival's Jennifer Mellor Dance Project* (see Thurs/13); (4) *Bay Area Puma Project* (see Thurs/13); (5) *Supernatural* (see Fri/14); (6) *Norm MacDonald* (see Fri/14); (7) *A Brighter Summer Day* (see Sat/15); (8) *Corpo/Illicito: The Post Human Society* (see Sat/15); (9) *Elaine Bradford's Designed for Trees, Worn By People I in "Twist and Crawl"* (see Tues/18)

CLUE PHOTO BY PETER LIU;  
JENNIFER MELLOR DANCE  
PROJECT PHOTO BY RICK MELLOR;  
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ELAINE BRADFORD



# arts + culture

Winter sounds: This month brings new Bay Area rock releases from Sic Alps (left), Young Prisms (center), and Sonny Smith (right).



## Release me

Bay Area rock begins 2011 at a record pace

By Michelle Broder Van Dyke  
arts@sfbg.com

**MUSIC** As 2011 begins, Bay Area rock is wasting no time staking its claim. This month brings noteworthy albums by at least a handful of local groups and artists. I'll be covering them over the course of the next two weeks, beginning with a trio of new releases:

### ► SIC ALPS' NAPA ASYLUM

Sic Alps has been recording and releasing music since 2004. The band had a prolific 2008, putting out two full-lengths. In the fall of 2009, it released a 7-inch single on Slumberland, toured with Magik Markers, and made up one-half of a 12-inch split release on Yik Tak. The next year began with a handful of shows opening for Sonic Youth. And then Sic Alps went quiet for a bit ... but the wait has been worth it. Now a trio, the group is set to release the new double-LP *Napa Asylum* (Drag City) on Jan. 25.

*Napa Asylum* displays Sic Alps' flair for irresistible hooks and torrid

experimentation. As usual, the new tracks were recorded with "a delay pedal, reverb tank, two microphones, \$100 preamp, and Tascam 388." There are 22 cuts in just under 48 minutes, with some delicious pop-rock morsels, including "Cement Surfboard," "Ball of Flame," and "Zeppo Epp."

What's new is how often this San Francisco no-fi band slows its tempo and explores the psychedelic side of its sound, like on the serene "Low Kid," reverb-riddled "Ranger," and the closer, "Nathan Livingston Maddox," which is based on a dream Mike Donovan had about the late Gang Gang Dance member, who was killed by lightning. *Napa Asylum's* other bizarre lyrical ruminations on magic and schizophrenia prove Sic Alps, as ever, aren't afraid to wander into new sonic and poetic terrain.

### ► YOUNG PRISMS' FRIENDS FOR NOW

Since the late-2009 release of Young Prisms' self-titled EP on Mexican Summer, this Cali quintet has been hard at work. It put out three different split 7-inches: one with Weekend

on Transparent; one with Small Black on Big Love; and one with Mathamagic on Atelier Ciseaux. In the wake of performances at last fall's CMJ conference, the band is set to release its first full-length, *Friends For Now* (Kanine Records), Jan. 19.

Once you get past *Friends for Now's* NSFW cover art — it's just a little nip, and only one at that — you'll enter into the title track, which blissfully rattles forward with undecipherable vocals, like a sun-bleached step into euphoria. "If You Want To" floats over waves of distortion; the only discernible lyrics are the title lines, nonchalantly chanted like an existential mantra. The single "Sugar" picks up the pace with yowling guitars.

The band also makes sure to include a smoke-break track, just as it did with "Four Twenty Friendly" on the Mexican Summer EP. Titled "All Day Holiday," this one is an under-a-minute wash of echoes and effects. The opening notes of "In Your Room" are dramatic, then radiant guitars emerge over rumbles of distorted bass. *Friends For Now* rounds out with tightened mixes of "Feel Fine" and "I Don't Get Much," which were both previously released, and closes with the hypnotic "Stay Awake." Taken together, the collection of songs is cohesive, capturing a

sunlit aesthetic while giving the illusion of chaos.

### ► SONNY SMITH'S 100 RECORDS, VOLUME TWO: I MISS THE JAMS

Sonny Smith's approach to recording and issuing music is unique, accentuating its connections to visual art. Using his imagination along with the help of a rotating band, he assembled "100 Records," an art show that opened at San Francisco's Gallery 16 and then traveled to other venues. In "100 Records," Smith created releases by 100 different bands, coming up with names, bios, songs, and album art. Now Smith is releasing 10 of those songs as *100 Records, Volume Two: I Miss the Jams*, a package of five, 7-inch singles or a single CD.

Listening to *I Miss the Jams*, you'll never think "every song sounds the same," since each fabricated band has its own rock 'n' roll aesthetic. The album opens with Zig Speck's "One Times Doomsday Trip to Nowhere," an unshackled surf-jam sung by Ty Segall. Starting off with a bang, "Teenage Thugs" is complete with gunshots and Spanish verses. The doo-wop track "I Wanna Do It" includes a surf-rock wipeout interlude and showcases Heidi Alexander' (from the Sandwiches) wailing cries, which evoke a classic pin-up doll. Hank Champion's country track is

spoken, and more straightforward than a Doors song, with literal lyrics that tell the depressing tale of its title character, "Broke Artist at the Turn of the Century," and how he got there.

Smith plays with rock star cliché, but never makes his characters seem two-dimensional. Providing us with a Bay-Area-rock-scene parallel universe, Smith makes us question what is real and what is not. **SFBG**

### SIC ALPS

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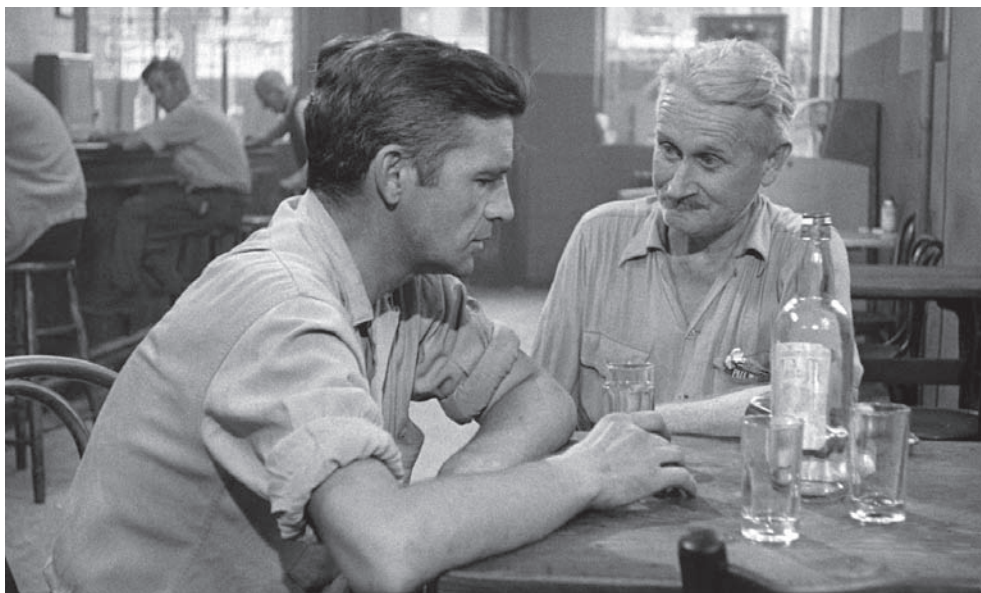
### YOUNG PRISMS

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(415) 621-4455  
www.bottomofthehill.com

### SONNY SMITH

With the Blow  
Jan. 30, 8 p.m., \$15  
Great American Music Hall  
859 O'Farrell, SF  
(415) 885-0750  
www.gamh.com





Skid row residents Ray and Gorman live one day at a time in *On the Bowery*.

## Dark end of the street

**DOCUMENTARY CLASSIC** This column space is usually devoted to pop culture detritus. But this week we'll bend the Trash definition to encompass human detritus, as in such time-less phrases as "Those people are nothing but trash." The occasion is the Roxie's restored re-release showcase of *On the Bowery*, a 1956 piece of early U.S. independent cinema that won major prizes. But it also struck many observers at the time as akin to literal trash: they wanted it dragged into some dark alley under cover of darkness, then quietly removed, lest polite society sift through the unflattering mess.

The 65-minute feature echoed Italian neo-realism's influence, as it mixed documentary footage with dramatic elements using amateur actors basically playing themselves. It provided a filmmaking "school" for debuting director Lionel Rogosin, a son of well-off New York City Jewish textile manufacturers who, like many of his peers, felt the need to make work addressing social equity rather than just "enjoy life" after the Holocaust. He hit on film as his chosen medium, South Africa's apartheid system as desired subject — but as he knew nothing about filmmaking, taking on some smaller project first seemed apt.

Interviewed just before his turn-of-millennium death for 2009's *The Perfect Team: The Making of On the Bowery*, which the Roxie is also showing, Rogosin recalls approaching this endeavor (initially planned as a short) with characteristic immersive fervency.

Having decided to focus on New York's Skid Row district — the onetime flourishing heart of Manhattan whose slow degeneration began when an overground rail built in the 1870s bypassed stopping there — he spent a full six months befriending and bar-crawling with "Bowery bums," occasionally slinking back to his Village apartment. (To neighbors' consternation, sometimes these new pals would

come uptown to pound on his door at 4 a.m., shaking the rich guy down for gin money.)

In the saloons and flops he found his cast, even his crew: cinematographer Richard Bagley, who shot 1948's Oscar-nominated *The Quiet One* (another neorealist semidocumentary, about a Harlem juvenile delinquent), was found carousing thereabouts. (He died of cirrhosis in 1961 at 41. That was six years later and four years younger than Pulitzer Prize-winning scribe James Agee, who'd written *The Quiet One* and drank himself to death before he could write *Bowery*.)

Bagley understood what Rogosin meant in wanting the film to look like Rembrandt's portraits of 17th-century Amsterdam's poor and diseased — black and white *On the Bowery* has stunning passages of nothing but faces ruined by hooch and hardship, soulful in their grotesquerie. (Probably many were beyond registering being filmed.) The slim story, dialogue improvised within a barely scripted structure, centers on itinerant railroad worker Ray. Drifting into town between jobs, this uncomplicated rural Southerner has the ill fortune to get buddied up by the older Gorman, a.k.a. Doc (he claims to have blown a legit surgeon's career), who spies a soft touch. Umpteen glasses later, Ray is left unconscious at the curb, his battered suitcase stolen by Doc to buy a few hours' privacy in one flophouse's chicken wire "room."

Ray awakens the next day sobered but not sore, determined to stay dry long enough to clean up, get some work, and get outta here. Knowing his weakness for the sauce, he recognizes Bowery life as a pit he might easily vanish in. But after an abortive night at a depressing church mission, he answers the siren call of Doc's mooching hospitality and gets in worse straits than ever. There's both surprising redemption and a stone-cold reality

check at the end of this woozy-view slice of gutter life.

*On the Bowery* won great acclaim in Europe and an eventual Oscar nomination as Best Documentary. (It was also inducted into the National Film Registry in 2008.) Yet it was scarcely distributed here, and outright condemned in some quarters. Eisenhower America preferred the less seemly aspects of its domestic life be kept hidden from view. Bagley's shocking vistas of bruised, broken, passed-out "forgotten men" littering already decrepit city sidewalks at dawn — like extras in a Cold War sci-fi scare film about the Bomb — seemed not just an ugly truth but an unallowable one.

The New York Times and other commentators assailed the filmmakers for wallowing in gratuitous filth. At an otherwise triumphant Venice Festival premiere, socialite ambassador Clare Boothe Luce and publishing tycoon husband Henry snubbed Rogosin, the first Yank to win its Documentary Grand Prize. She reportedly encouraged the U.S. State Department to suppress *Bowery*'s further exposure abroad — and was no doubt appalled when it became a runaway hit in certain Eastern Bloc nations.

Rogosin did make that South Africa film (1958's *Come Back, Africa*, another Venice sensation) as well as several other little-seen social-justice documentaries, before continual funding shortages forced his mid-1970s retirement from the medium.

*On the Bowery*'s "stars" imitated the art that had replicated their lives. Having been told by a real physician that he wouldn't survive even one more binge, Gorman "Doc" Hendricks honored the crew's pleas and stayed sober as long as the film was being shot. Once it wrapped, he promptly relapsed and died, never seeing a frame of the end product.

Handsome, affable 42-year-old Ray Salyer helped Rogosin promote the movie, dignified and frank about his own alcoholism in a *Today* interview excerpted in *The Perfect Team*. That publicity attracted Hollywood acting offers, including a purported \$40,000 contract Salyer refused. When the attention got to be too much, he simply "hopped on a freight train and nobody ever saw him again." Legend has it he later returned to the Bowery, dying there. A surviving nephew recalled his father (Ray's twin among a brutal Kentucky Methodist minister's 12 children) saying this wayward brother "returned permanently screwed up" from World War II military service. He was "still the charming, witty, engaging guy he had been, but with a deep sadness in his eyes. And he couldn't drink enough to make it go away." (Dennis Harvey)

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# Otherworldly energy

## Bound by an unbroken spirit, Neurosis returns to its early days to forecast a future

By Ben Richardson  
arts@sfbg.com

**MUSIC** Over the course of nine full-length albums, Neurosis has proven its metal mettle, at least on record. To truly appreciate what the band is capable of,



however, you'd have to witness one of its legendary live performances, which despite their decreasing frequency are becoming more and more transcendent. Next week, Bay Area headbangers will have two opportunities to do so, both at the Great American Music Hall, where the band plays its first hometown shows since New Year's Eve 2008.

Reached by phone from his Idaho abode, Neurosis guitarist Scott Van Till underscores the primacy of the live experience. "There's no way the emotion and intensity of what we do live can be captured," he says. "It has to do not only with the look and the sound but also the energy in the room and the way the bass hits you in the chest."

The band's music is nothing if not hard-hitting. Though its members coalesced in 1985 as a rampaging hardcore outfit, Neurosis eventually evolved into a musical force defined by its deliberate, inexorable pacing, sprawling arrangements, and thunderous crescendos. Slabs of detuned, distorted guitars blend with throat-ravaging vocals courtesy of Van Till, second guitarist Scott Kelly, and bassist Dave Edwardson. Though this combination is orthodox, the band's frequent use of samples, inventive instrumentation, and stately acoustic interludes is anything but.

The "look" of Neurosis is handled by journeyman musician and artist Josh Graham, now a permanent member of the band, who crafts visceral, tectonic visuals during performances in real time, displaying them on a giant screen behind the band. "Certain themes are permanently tied to certain songs," Van Till explains, "but he performs them. It's always fluid and always changing, though he's always trying to keep it clearer and keep it evolving with the music." So lost are

the band's other members in their own instruments that they have next to no idea what's going on onscreen. Thankfully, they don't care: "We have absolute trust in what he's doing."

Neurosis is currently preparing to reissue its seminal 1992 album *Souls at Zero*, which marked an important milestone in the evolution of the band's sound. "We were

don't have lots of crazy time-signature changes or cerebral shifts — we really try to have it go from one place to the next."

Despite 25 years together as a band, the inescapable drive to create Neurosis music continues unabated: "We've been in this band our entire adult lives, and it influences everything we do," Van Till confides. "Everything in our lives affects how

with an idea — but it's an unspoken spirit when we're all together in a room — it's just magic and it just clicks." Van Till insists that nothing can or should be accomplished in a hurry: "We trust the process, and the process is one of starting with some ideas, jamming them out, destroying them, and then having the come back together as a whole that's greater than anything we could have thought of ourselves."

Listening to the guitarist talk about his band's next record, one gets the sense that its arrival will be characterized by the same deliberate, gradual escalation that typifies the band's heavily-amplified climaxes. No matter which angle you approach



Scott Von Till of Neurosis: "There's no way the emotion and intensity of what we do live can be captured. It has to do with the energy in the room and the way the bass hits you in the chest."

PHOTO BY BRENDAN TOBIN

crawling out of our hardcore roots and struggling with our instruments," Van Till explains. "Through touring those songs, we really began to understand that we could totally surrender to the power of this music. It was way bigger than us, and way bigger than any preconceived notions we had about what the music should be. It was like a spiritual, driven force that demanded [things] of us." While crafting their follow-up the next year, the band members continued to subsume themselves to this otherworldly energy: "Over the course of *Enemy of the Sun*, we tried to facilitate that [demand] in the songwriting process as well, trying to find the ultimate non-interruption of flow. We're not very angular. We

Neurosis music is going to evolve. Everything we hear, everything we see, everything we feel. Life's trials and tribulations. All of it speaks to what's happening in the music."

Something is happening, and Neurosis' many devoted fans will be overjoyed to hear that the band has been playing "two new songs that are pretty close" during their recent run of shows. "We basically have some skeletons that will really evolve into the next record," says Van Till. This is momentous news, but the guitarist urges patience: "When that happens, we don't force it. In some ways, we don't feel all that responsible for creating [the music], and in a lot of ways — sure, somebody comes up with a riff or somebody comes up

Neurosis from, an emphasis on trust — and on the attendant forfeiture of control — is paramount. Speaking of the band's live performances, Van Till echoes this theme: "We just want to be lost in the trance of the situation, and we hope that the people present also want to just surrender and become a part of it." Those who attend the show would do well to heed his words. **SFBG**

### NEUROSIS

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# 50 years in exile

Jaime Cortez envisions the “Universal Remote” known as Michael Jackson

By Johnny Ray Huston  
arts@sfbg.com

**VISUAL ART** In 1988, Jeff Koons unveiled *Michael Jackson and Bubbles*, three ceramic sculptures of the pop icon and his pet chimpanzee.

Koons' sculptures, syncing his kitsch with Jackson's gaudy tastes, were the conclusion of a series titled “Banality.”

In “Universal Remote,” Bay Area artist Jaime Cortez reintroduces Michael Jackson as an art subject. But Cortez is after something other than Koons' surface banality. His exhibition's variety of media — including a globular sculptural centerpiece that's a counterpoint to *Michael Jackson and Bubbles* — form a mythic narrative. By turns revelatory and enigmatic, “Universal Remote”'s look at history and human nature (to employ two Jackson keywords) is akin to Adam Curtis' recent documentary *It Felt Like a Kiss*, which uses Phil Spector's music to score the insidious maneuverings of the 1960s. If, as Cortez notes, the U.S. tends to sanitize the violence and viciousness of fairy tales, that clean-up work is trumped by a return-of-the-repressed within pop culture. I recently visited Cortez at Southern Exposure as he assembled the show, which includes a Jan. 29 program of readings and performances.

**SFBG** When did you decide to tell a Michael Jackson story?

**JAIME CORTEZ** It started a year ago. I was struck by how much Michael Jackson's music was a part of my personal history. I'm at just the right age so that by the time I could be conscious of pop music, he was there. I realized that he did something that hardly anyone had done — he'd been a part of my life for decades. I started thinking about him more, and became fascinated with the aftermath of his death.

**SFBG** The degree of public scrutiny he received was akin to passing through the looking glass — you could

say that he passed through the looking glass more often and intensely than anyone.

**JC** That's a beautiful way of putting it. He was a creature of media. It was completely symbiotic — media tapped him, and he tapped media. My friend Ignacio [Valero] compares him to the frog put into boiling water that enjoys the heat until it's too late.

He was consumed by this obsession with his own stardom. It's almost as if he was making his face into a graphic brand. Everything was being flattened out: hot red lips, extremely pale face, shiny black eyebrows and hair.

**SFBG** His nose is central to your photo-collages. To me, it has fatal connotations. He marred or restricted a part of his body that is central to breathing and respiration.

**JC** I would look closely at photos of him and try to see him. There's such a haze of media static and lies and mythologizing around him that it's hard to get a bead on him. I feel that he was either in a deep state of constant denial, or a liar. He was constantly giving contradictory statements.

It actually made my eyes tear up when I took a good look at his face, his nose in particular — it was beyond repair. He had all the money in the world to change his face, but something went terribly wrong, and he was deformed.

**SFBG** Your show has many different forms: drawings, rotating scrolls, photo-collage, and sculpture. Why did you create more than one series of works?

**JC** There are theories about the five steps in the grieving process, and I was thinking about the different ways people deal with the passing of a person. The drawings of the animals represent a clean mourning. Michael Jackson was surrounded by so many parasitic people — those dependent on him for their financial well-being and sense of fabulousness — that his pets might have been the only place where he could get real love, besides maybe children. The pets are a stand-in for everyone's grief.

The [show's] lamps relate to the



Jaime Cortez on Michael Jackson: “He was a creature of media, consumed by this obsession with his own stardom. It's almost as if he was making his face into a graphic brand.”

JAIME CORTEZ, INSTALLATION VIEW OF “UNIVERSAL REMOTE,” 2011

process of mythologizing from the record companies and the media — after a while, you couldn't tell if the National Enquirer was more reliable than People or Newsweek. And then on top it all was his self-mythologizing. He alternated between extreme humility and grandiose egotism. The unadorned rotating lamps that you buy for children's rooms present a little story, one that illuminates a child's space. I felt they were the proper form for exploring a very adult fairy tale about Faustian tradeoffs.

**SFBG** How did the text accompanying the lamps come about?

**JC** I was having dinner with Gary [Gregerson] and Jill Reiter, and Gary joked, “Michael Jackson was a castrato.” When he said that, I had this Tetris moment where all the blocks fell into place. When I began studying the castrati, it really got interesting. The most famous of them were basically rock stars. Women would faint or go gaga when they saw them. Women wanted to have sex with them. They looked different from other people because they developed differently from being castrated. And they had these gifts — the best of them had the lung power of a grown man coupled with a high, boyish or womanly voice.

**SFBG** How did you create the elaborate encasement that is the show's centerpiece?

**JC** It's built from a bunch of vases attached to each other with industrial adhesive. The statue is polymer modeling compound with wires for an Afro. The bubble on top is an acrylic globe I ordered from a street lamp company. On one hand, it makes him look like a specimen under a bell jar. Overall, it has a feeling of grandiosity and loneliness.

**SFBG** The mirror at the base adds another dimension.

**JC** Yes, it make the sense of space ambiguous. But most of all, I wanted to make something that looked precarious. For me, the piece is a visual analog for all the unbelievable machinery behind making a kid into a star. There's an amazing amount of publicity and technology and image management, in addition to training and performing — this amazing apparatus, all of it built around a little 70-pound kid. **SFBG**

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# Bend over the rainbow

*Golden Gate* takes porn out of the studio and into the San Francisco streets

By Marke B.  
marke@sfbg.com

**SEX/TV** “We get to shoot all over San Francisco,” Jack Shamama of NakedSword.com tells me over the phone, a wicked lilt tiptoeing into his voice. “How great is that?”

Double entendres! He’s referring to *Golden Gate*, the spunky episodic porn Web series he wrote with Michael Stabile, which just wrapped up its first season and will begin a second season in February. The weekly series runs on the Naked Sword site, with a new episode debuting every week to a substantial viewership that values glossy production and polished presentation.

Although there’s no grand soap opera-like family tree of intersecting characters and storylines, each episode does feature quite a bit of plot, at least by wank-flick standards, and solid back stories for the various players. (Sample: “Robert is an unemployed writer who spends his days at cafes. He’s got a real interest in humanity, and is garrulous and friendly. He’s almost always dressed casually. Robert lives in the grittier Castro-adjacent neighborhood of the Lower Haight.” Robert gets crammed full of a two-foot-long cone-shaped black dildo. But I digress.)

Pornisodic series have been done before — the sprawling *Wet Palms* comes to mind — but this is the first that really focuses on San Francisco. Shamama and Stabile being our perennial *enfants terribles* of porn, there’s some fun with San Francisco archetypes in each episode as well, bringing together, say, a high-powered downtown investor with a struggling Mission District artist who pimps himself out online for rent money. And while there are a few problems with verisimilitude (that struggling artist has waxed eyebrows and an all-over tan), there are plenty of spot-on in-jokes. In one episode, a couple of almost-hipster rockers get approached by a groupie for sex — but first they hand him a flyer for their band’s show at Bottom of the Hill.

After we dished a bit about the scheduling woes of porn stars in the Internet Age and the purported whereabouts of 1990s bear porn pioneer Steve “Titpig” Hurley, I asked Shamama a few questions about *Golden Gate*.

**SFBG** What pricked you into *Golden Gate* action?

**Jack Shamama** In the past, Naked Sword has teamed up with partners to produce hardcore content, behind-the-scenes specials, porn event coverage, and our regular talk show, “The Tim and Roma Show.” But for our first completely in-house production,

tagline is “Enter the land of impulse and desire.” The city ends up being sort of like the main character. For each episode, we bring together two opposing types of San Francisco men to show the different sides of the city.

**SFBG** Everyone talks about how major porn studios are being killed by amateur websites. But you guys are going in the opposite direction, with glossy production values, old-fashioned plot-oriented scenes, big name stars, and timed release dates ...

**JS** *Golden Gate* is definitely an anomaly in the porn marketplace — but I think that at this point, its



From SoMa loft to Ocean Beach: D.O., left, plays a waiter who misses his flight and Christian Wilde gets picked up on Polk Street in the Naked Sword porn series *Golden Gate*.

PHOTOS COURTESY OF NAKED SWORD

we knew we had to come up with something big that wouldn’t run out of steam, since we wanted it to be a weekly series. The concept that kept coming up was the city itself.

Gay porn was pretty much invented in San Francisco and even today maybe as much as 75 percent of it is still filmed here, but you really wouldn’t know it since most of it’s filmed on sets. Those movies that do spotlight San Francisco generally end up giving people a dumbed-down CliffsNotes “gay Disneyland” version of SF, with an opening shot of the Golden Gate Bridge and credits rolling over a shot of the giant rainbow flag in the Castro.

We figured we owed San Francisco a bit more than that. Our

uniqueness is a plus. There’s still a huge audience out there that wants this type of meticulously produced, quality product, and I don’t think they should be ignored just because there are other types of porn being made.

Many people automatically equate “amateur” with “plotless” — but really it’s the same plot over and over again. “Straight guy sucks his first dick” could describe seven-eighths of amateur porn. That can be hot but yeah, we get it. We want to explore other kinds of fantasy. And, along with our executive producer Tim Valenti, we want to do it in a quality way. Even though our actors get down and dirty, we’re not ashamed of having a little class.

**SFBG** How difficult is it to produce a weekly porn series?

**JS** It can get tough to write episodes at that pace and to keep everything straight — scouting locations, shooting stills, scheduling stars. One challenging aspect to production I didn’t anticipate was finding filming locations. Since each episode takes places in a different neighborhood, it’s taking us out of our comfort zone. There are lots of guys who live in the Castro who want to have a gay porn shot in their apartment, but some other neighborhoods can be tricky. We’ve lucked out and been able to shoot in some amazing apartments so far, though. I really didn’t expect it to become real estate porn, but I don’t think anyone’s complaining.

Another thing is making sure our script is malleable enough to adapt to the actors and direction. We shoot the sex part before the scripted part, so the actors won’t get too bored.

And even though in our scripts Mike and I try to go beyond just clichéd “fuck me harder” during the sex parts, when it comes down to it, we want our actors to have hot sex, not worry about delivering their lines. And we want our director, Chris Ward, to be free to match his sexual vision to our scripted intentions. He’s one of the biggest names in porn — no one tells Chris Ward how to film a sex scene. He’s incredible.

**SFBG** Any hot scenarios you can share from the upcoming season?

**JS** A pair of Mormons who don’t quite know what they’re getting into knock on the door of a certain fetishy Alamo Square leather daddy. That one ought to be fun. **SFBG**



# Beyond Berlin and Beyond

German Gems offers a weekend of Teutonic films

By Dennis Harvey  
arts@sfbg.com

**FILM** In 1996 Ingrid Eggers cofounded Berlin and Beyond, that annual Castro Theatre showcase for all things celluloid (or digital) and German-language. Fourteen years later she retired from the San Francisco Goethe-Institut after two decades of service. B and B soldiers on without her, but Eggers now has her own weekend-long independent festival at that same art-deco movie palace.

Why a second S.F. German language film festival? “Because I think that German films are not really well-represented in the various film festivals in the Bay Area, especially not in the [San Francisco] International [Film Festival],” she says. “There was always a focus on French films, particularly under [ex-SFIFF chief] Peter Scarlet. We had French and Italian film weeks, but nothing German. The other thing is that with Berlin and Beyond having a [current] director who is, I guess, going into a more international direction with lots of coproductions, I think there are enough films that come from Germany that deserve an audience here.”

German Gems part *zwei* is hella heavy on debuts — six out of 10 features — which Eggers says “wasn’t intentional, but came about because lots of the bigger productions are very expensive [to book] these days. It’s not unusual to pay 1,000 euros for a single screening.” Plus, Germany is admirably generous when it comes to funding not just film production, but film schools and graduation feature projects.

One such gem showing this weekend, Philipp J. Pamer’s two-hour-plus *Mountain Blood*, is the sort of thing even veteran commercial talents might have a hard time getting bankrolled. It’s a 19th-century epic shot high in the Tyrolean Alps, involving romantic and military intrigue between sophisticated Bavarians and rough-edged Tyrols during a period of attempted French occupation. Eggers allows that kind of budgetary challenge would be

“unheard of here for a first feature, but in Germany you can pull it off.”

Opening the festival is a movie by one far-from-new director. A quarter-century ago Percy Adlon (another Bavarian) ruled the arthouse circuit with *Zuckerbaby* (1985) and *Bagdad Café* (1987). There followed a gradual slide into obscurity suggesting Adlon wasn’t a maturing talent so much as a permanently immature one who got lucky a couple times early on.



First-time director Philipp J. Pamer’s *Mountain Blood* is an elaborate love-and-war tale set in 1809. | PHOTO COURTESY OF GERMAN GEMS

Yet his Gems-launching historical fantasia *Mahler on the Couch* is wise, antic, over-the-top, and controlled. It portrays last-great-musical-Romantic Gustav Mahler (Johannes Silberschneider) as a neurotic egomaniac driven to the upholstery of Sigmund Freud (Karl Markovics) by worry over the professed infidelity of spouse Alma Mahler (Barbara Romaner).

This Freud is sometimes harshly insightful, to Gustav’s frequent distress. Yet this very trickily structured, farcically winking, incongruously picturesque film is less concerned with either of them than horny, tempestuous Alma — “the most beautiful girl in Vienna, from a good family, and very rich.” How disappointing, then, that she spends most of her adult life as wedded servant to a cultural behemoth. She, too, wanted to make music. But even had she turned out something well short of a genius in that regard, Adlon (cowriting and codirecting with son Felix) sympathizes with the fact that

she was never allowed to discover that for herself.

Other German Gems highlights include Ina Weisse’s black comedy *The Architect*, in which a jaded, dysfunctional nuclear unit travels to an ancestral hamlet for a matriarch’s funeral and promptly falls apart in all kinds of unpredictable ways. Another bad dad is the subject of Lara Juliette Sanders’ documentary *Celebration of Flight*, about a 78-year-old ex-pilot and amateur airplane builder living on a Caribbean isle — though the film is too shy about probing the estranged family he’s basically exiled from. David Sieveking’s non-aerial nonfiction *David Wants to Fly* finds the incessantly onscreen director

seeking an artistic father-mentor in David Lynch, though this patriarchal worship is soon torpedoed by the director’s skepticism toward his idol’s favorite cause, Transcendental Meditation.

Elsewhere, Thomas Stiller’s *She Deserved It* offers lurid teenage-bullying moral instruction à la Larry Clark, without the graphic sex. Andreas Pieper’s *Disenchantments* interweaves four stories about variously unhappy Berliners coping with “the dialectics of enlightenment.” (Now *that* is German.) For some welcome absurdism, there’s Björn Richie Lob’s *Keep Surfing*, which is Cali fragi-licious: its real-life subjects ride stationary river waves in the middle of Munich, which is like “water skiing in a wind tunnel.” Cowabunga, freunde! **SFBG**

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# The music library

While you do the research, Dade Elderon – aka Adeptus – is making tracks

By Johnny Ray Huston  
arts@sfbg.com

**MUSIC** “They wanna give you it all at the library.” Dade Elderon’s come up with a perfect promotional catchphrase for the SF Public Library’s Main Branch. We’re IMing about the library, where he sets up his gear and writes and records songs with 9-to-5 efficiency. “One part of the library is a very high-tech, clean learning environment. It’s a temple. Then you go down to the [first-floor] bathroom and it’s like a dirty, filthy circus. There is a lot going on in that bathroom. Every stall is a different challenge.”

A few days later, I meet Elderon on the library’s fourth floor. As is his practice, he’s reserved one of the private rooms, and has set up his equipment, most notably a Korg Electribe EMX-1 and ESX-1. “This is what I bring to the library – I have a [Roland] TR-606 and other gear at home and at a friends’ house,” he says, after handing me a spare pair of headphones. “I use this [the ESX-1] strictly as a drum machine, and load up different sounds depending on what kind of song I want to make. I program the melodies on the EMX-1 because if you run too many parts at once on the ESX-1 it will make the sound muddy.”

For the next half-hour, Elderon – long bangs spilling out from the right side of his SF Giants cap – gives me a brief tutorial, explaining polycyclic wave forms, saw waves, and different hi-hats while running through a variety of sounds, from hip-hop to trance to freestyle. Sitting with him, I can see how the room, with its soundproof clear glass and stylish card-catalog wallpaper is an ideal readymade recording studio. “I really like the tables and the glass setup,” Elderon says. “It’s peaceful. Sometimes people will stand outside with a ‘What are you doing?’ look on their faces, but

I just ignore it. I don’t know what people might think these things [the Electribes] are – some people are suspicious of them, maybe.”

Contrary to a paranoiac’s sense of appearance, Elderon isn’t working with explosives, though he is hoping some of his projects will blow up. Party Effects, the Oakland techno bass crew he helped figurehead, has disbanded, and these days he’s working with a number of different recording artists. “This is a track I’m making with Dz MC’s, a Brazilian freestyle singer,” he says, as a percolating, skittering melody dances around a haunted-sounding female vocal.

Along with Dz MC’s, who has a following in Brazil, Elderon is making tracks with aspiring Stateside singers such as Gloria Hernandez, a local vocalist whose voice possesses freestyle-ready sass and snap, and Nikki Marx, whose sexy photos and real-life story have intrigued Elderon and his roommate and former Party Effects partner, Alexis Penney. “She’s German, lives in New York City, and works on Wall Street as a day trader,” Elderon explains, as we look at some of Marx’s provocative photos. “Alexis is obsessed with her, and we can’t figure her out.”

At the moment, Elderon is also in the early stages of working on remix projects for 679 Artists, a Warner Music Group label based in London that represents Little Boots, Marina and the Diamonds, and Streets. Along with his other roommate, Myles Cooper, he’s also contributing a track to an upcoming album by H.U.N.X., the “gayest music ever” electropop side project of Hunx and His Punx’s Seth Bogart. “I guess Myles’s idea is to make the most annoying song anyone has ever made, and I think he’s doing it,” Elderon says appreciatively. “Seth and I are making a gay freestyle song. He wants it to be over the top. I sampled him making a bunch of sex noises, and I’m going to sprinkle them throughout the track.”

Elderon’s adept way with



**Dade Elderon: “I like a freestyle sound. What I like most in music is contrast, and freestyle pairs aggressive drums with sweet-sounding melodies. There’s a masculine-feminine contrast I appreciate.”**

genre suits one of his recording monikers, Adeptus. He chose the name because – along with invoking “to attain” in Latin, a quest he likens to Afrika Bambaataa’s search for the perfect beat – he likes its “Gothic, occult, and dark-sounding” qualities. On the one hand, he’s a fan of Ace of Base’s ‘90s Euro dance pop – in fact, he’s competing against eight other remixers in an Ace of Base-sponsored contest in which the person who comes up with the best remix of “The Sign” wins a car. But on his own tracks, he’s also drawn to seductive somber sounds. As he puts it, “I’m attracted to minor scales.”

The public library as a recording studio and potential pop goldmine – it’s all in a day’s music-making for Elderon, who cut his teeth making tracks with the eccentric, literally offbeat Tarythas in Party Effects. “His bedroom is the craziest room I’ve ever been in,” says Elderon, when asked to describe Tarythas’s home dwelling. “There’s no less than 20 to 30 fish tanks in the

room all lit up. There are crazy toys and lights everywhere, and six different computer workstations.”

The strange is familiar to Elderon, whose past includes a military stint and studies in cellular microbiology, and whose current day job involves flying to Turkey once a month to rescue street animals for a fledgling animal-rights crusader in Beverly Hills. He shows me some passports of pets he’s recently flown back to the US, including a cat that possesses a mack’s satisfied smile. “The animals freak out on the plane, so they give me a ketamine spray,” he says.

For now, Elderon is the one traveling, but he’s hoping his music will be going international soon as well. At one point he describes Turkey as a “nexus of weird cultures,” and the same description could be applied to his music, which has pop immediacy, but allows room for wild personality. He’s out to attain something special, and it’s just beginning to materialize. **SFBG**

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# The Cannabis Issue

California voters may have rejected the proposition to legalize marijuana, but the medical marijuana industry continues to thrive in the city of its birth, San Francisco. City Editor Steven T. Jones updates his guide to the Bay Area's best dispensaries and explores new trends, from the booming edibles industry to Oakland's controversial effort to license massive pot-growing operations.

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## New thing

Roscoe Mitchell and Amiri Baraka unite to blow fire and ice in your face

By D. Scot Miller  
arts@sfbg.com

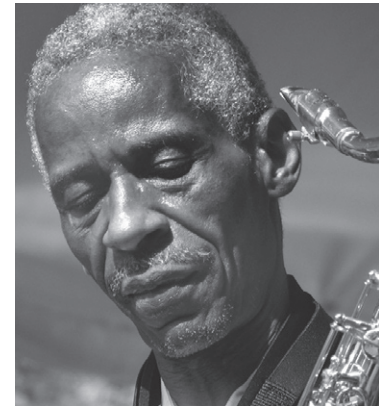
**MUSIC** In his 1963 essay "Jazz and the White Critic," Amiri Baraka (then Leroi Jones) writes, "The New Thing, as recent jazz is called, is a reaction to the hard bop-funk-groove-soul camp, which itself came into being in protest against the squelching of most of the blues elements in cool and progressive jazz. Funk (groove, soul) has become as formal and clichéd as cool or swing, and opportunities for imaginative expression have dwindled almost to nothing."

In today's "almost to nothing" post-everything musical wasteland, there is a persistent dwindling yet again. So much musical freedom has given way to downloaded snippets and the time restrictions of YouTube videos. Even our old popular rebel friends, hip-hop and punk rock, have lost their teeth to corporate bling or easy-bake obscurity. Improvisation, experimentation, and innovation are still so hard to come by that I can't help but wonder — don't we need a new thing?

The "New Thing" that Baraka defends in his essay is now the mainstay of a modern, and still thriving, jazz movement that included the likes of Coltrane and Eric Dolphy. Today you can find it in the sounds of musicians such as Ornette Coleman and Roscoe Mitchell.

In 1965, Mitchell helped found the Association for the Advancement of Creative Musicians (AACM). His 1966 album *Sound* (Delmark) is heralded by many as a milestone that helped usher in "The New Thing." Along with Henry Threadgill, Anthony Braxton, Wadada Leo Smith, and others, Mitchell became a founding member of The Art Ensemble of Chicago in the late 1960s. He's since continued to explore the fringes of avant-garde jazz, noise, classical, folk, and world music to create hybrid compositions that mesmerize and provoke.

This week, on Martin Luther King Jr.'s birthday, Yoshi's is inviting Mitchell to join Baraka, the author of more than 40 books, poet icon,



**Make a note of it: The New Thing embodied by Roscoe Mitchell's 1966 album *Sound* is new again, thanks to a blitz of reissues and influential compilations.**

revolutionary activist, and father of Afrosurreal Expressionism.

Baraka is renowned as the founder of the Black Arts Movement in Harlem in the 1960s, just as Mitchell is revered as the founder of the AACM in Chicago around the same time. Both men have a reputation for the type of work regimens and standards of excellence that produce results. Baraka is a master performer and reader. Mitchell is a master musician who, along with saxophone, plays clarinet, flute, piccolo, oboe, and many handmade "little instruments" that create ethereal, and eerily familiar, sounds. In short, having these two men on stage doing their thing is like having more than 100 years of the radical avant-garde blowing fire and ice in your face. You'll like it. Trust me.

The idea that American music never fully explored "The New Thing" when it emerged nearly 50 years ago is slowly coming to light, thanks to Soul Jazz's 2004 compilation *New Thing!* and a recent resurgence of interest in — and reissuing of — works by Sun Ra, Thelonious Monk, and George Lewis. It leaves me to wonder: is the old "New Thing" just the new "New Thing" we've been waiting for? **SFBG**

**AMIRI BARAKA AND ROSCOE MITCHELL**  
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MARY ROZZI



We lived! Now let's go again: Star Eyes (left) gets dark and funky at Lights Down Low and Nickodemus rocks Public Works in a global vein.



## Nip of the pug

Marke B.  
superego@sfbg.com

**SUPER EGO** I guess I'm still recovering from New Year's Eve? Wow. Everybody still on a roll put your hands up, aye. This week promises to push us ever deeper into the breach, with several offerings from regular parties to freak all out about — and most important, help shake off the ghosts of your hangover. Forget that whole “raw egg in Tabasco sauce with a spoonful of honey” or whatever. The real remedy for weeks-after hung-up woes is dancing, dancing, dancing. And maybe a little hair of the dog. Or, in my case, a little pug named Jose Cuervo, who somehow snuck in to the club in my sequined baguette. Down, Jose, down! Down, I say!

### ► RITUAL

Did someone say dubstep was dead? Although brainier types have drifted in more esoteric, experimental low-end directions — or just full-on embraced the U.K. grime revival — the kids at Thursday weekly Ritual have kept the wobble-bonkers spirit alive, neon balaclavas and *V for Vendetta* masks and all. Plus face-melting blasts of bass, of course, courtesy of residents Nebakaneza, Ro Nu, Johnny 5, and Taj. This week, Ritual celebrates moving to its spacious new home at Temple with an aquatic-themed blowout, “Ocean Adventure,” featuring special guests Megalodon, Fish Finger, Octopod, Squid Eye, and Captain Smizzle. I did not make those names up, and pool toys and bathing suits are suggested.

Thu/13, 9 p.m.–3 a.m., free. Temple, 540 Howard, SF. [www.templestf.com](http://www.templestf.com)

### ► THE SCIENCE OF SOUND

Even though it takes place in the evening, Nightlife, the California Academy of Science's weekly Thursday dance 'n' learn event, is one of the best things going for adventurous partiers. Nomenclature be damned! This week's offering focuses on the science behind the speakers: Christopher Hedge, who designed the music for the Cal Academy's “Life” planetarium show teams up with Stan Shaff of legendary sound-sculpture theater the Audium for a nifty, wonky presentation. Plus music by my favorite electro-nutter collective, Future Universal, live sets from the Frail and Dominant Legs, and contributions from Pyramind, Sound healing Center, and Planet Check. Yes, drinks are served and they are strong.

Thu/13, 6 p.m.–10 p.m., \$12.

California Academy of Sciences, 55 Music Concourse Drive, [www.calacademy.org/nightlife](http://www.calacademy.org/nightlife)

### ► CLIFT SESSIONS: FRANCIS AND THE LIGHTS

Totally tooting our own horn here, but it's gonna be neat: the Guardian is helping to host a live music series at the Redwood Room in the Clift Hotel, and before you roll your *Black Swan* eyes at the thought of upscale cocktail costs and folks who “party like a rock star,” check out the lineup. The kickoff this Friday features SF faves Francis and the Lights, who update Echo and the Bunnymen with an Interpol twist, and DJs Bridget St. Breeze and Bertie P., he of the late, lamented EpiscoDisco monthly at Grace Cathedral. Upcoming? Men

on Feb. 1, Cass McCombs Band on Feb. 4, and awesome Afro-popsters Fool's Gold on Feb. 12. I've always been a fan of the Redwood Room's stunningly warm interior and not-so-douchey vibe, so this will be a great chance for newbies to check it out. Fri/14, 9 p.m.–1 a.m., free with RSVP to [cliftsessions@morganshotelgroup.com](mailto:cliftsessions@morganshotelgroup.com). Clift Hotel, 495 Geary, SF. [www.facebook.com/CliftHotel](http://www.facebook.com/CliftHotel)

### ► LIGHTS DOWN LOW

The awesomely bangin' monthly returns, this time at new home SOM. For its grand reopening, global-electro DJs Sleazemore and Eli Glad are bringing in three rad guests who rep some of the best in uptempo. Incredible headliner Gant-Man, the godfather of juke and footwork (shouts out to Chi-Town), will twist dancers into sparkly pretzels. Star Eyes of NYC electro-breaks collective Trouble & Bass will whip out her femme fatale dark sound-lashes, and L.A.'s SAMO Soundboy brings the rugged crunk soul with a sound-collage aesthetic. Definitely freaky-style.

Fri/14, 10 p.m.–late, \$10. SOM, 2925 16th St., SF. [www.som-bar.com](http://www.som-bar.com)

### ► NICKODEMUS

Jazzy dub meets global funk in the excellent work of NYC's Nickodemus, the man behind the outrageously hot Turntables on the Hudson parties, which call up that old school Giant Step sound with a Sun People vibe. He'll be joined by our own deep masters — Afrolicious DJs Senor Oz and Pleasuremaker and Surya Dub's Maneesh the Twister and Kush Arora. Think Brooklyn via the topics, with some Asian-tinged dread bass rumble to set the floor alight.

Fri/14, 9 p.m.–3 a.m., \$10. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com) **SFBG**

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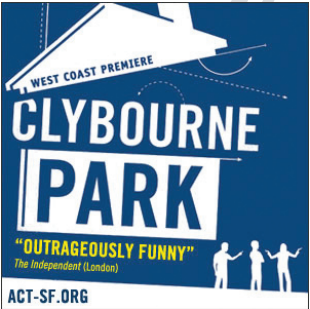


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ENTER TO WIN a pair of tickets to the January 20th performance of Clybourne Park by sending your full name to promos@sfbg.com (subject line: Clybourne Park) no later than midnight on Monday, January 17th. Winners will be contacted via email. Tickets will be held under the winners name at will call; you must provide a valid photo ID for entry.

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Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at list-ings@sfbg.com. For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 12

### ROCK/BLUES/HIP-HOP

**Anthony B** Independent. 9pm, \$25.  
**Buxter Hoot'n, Mark Matos and Os Beaches, Magic Leaves** Bottom of the Hill. 9pm, \$8.  
**Family Stone** Yoshi's San Francisco. 8pm, \$26.  
**Foolproof Four** Grant and Green. 8pm, free.  
**Gypsy Moonlight, Horror-X** Hemlock Tavern. 9pm, \$5.  
**Makepeace Brothers, Essence, Love Isabel** Café Du Nord. 8:30pm, \$10.  
**Otis Taylor Band** Biscuits and Blues. 8 and 10pm, \$20.  
**Sprains, Hail the Sun, Daikon** El Rio. 8pm, \$5.

### JAZZ/NEW MUSIC

**Gauche, Michael Abraham** Amnesia. 7pm, free.  
**Little Vamp Tomato and friends** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.  
**Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**Vanessa Tomlinson zBug** Meridian Gallery, 535 Powell, SF; www.meridiangallery.com. 7:30pm, \$10.

### FOLK/WORLD/COUNTRY

**Willie Nelson** Fillmore. 8pm, \$55.  
**New World Ape, Osseynou Kouyate** Yoshi's San Francisco Lounge. 9pm, \$7.

### DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; www.boottycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.  
**Cannonball** Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.  
**Hands Down!** Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.  
**Jam Fresh Wednesdays** Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.  
**Mary-Go-Round** Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.  
**Obey the Kitty** Vessel, 85 Campton, SF; www.vesselsf.com. 9pm, free. All genres of music from DJ Cobra with a fashion element provided by Betsey Johnson.  
**Respect Wednesdays** End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.  
**"Subcon and Beyond Fest"** Elbo Room. 8:30pm, \$20. With Cevin Key, Tokyo Decadence, Dead Voices on Air, and more.  
**Synchronize** Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

## THURSDAY 13

### ROCK/BLUES/HIP-HOP

**Chris Kid Anderson** Biscuits and Blues. 8 and 10pm, \$15.  
**Family Stone** Yoshi's San Francisco. 8 and 10pm, \$20-26.  
**Floozie, Influence, Trillick** Kimo's. 9pm.  
**Love Dimension** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

**Michael Musicka, Obo Martin, F Pod B Pod** Hemlock Tavern. 9pm, \$6.  
**Reverse Gravity, Mavalour, Whiskey Pils** Fiasco Bottom of the Hill. 9pm, \$8.  
**Trainwreck Riders, Jesse Morris and the Man Cougars, Cutter, Slow Poisoner** Eagle Tavern. 9:30pm, \$7.

### JAZZ/NEW MUSIC

**"SF Jazz Hotplate Series"** Amnesia. 9pm.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.

### FOLK/WORLD/COUNTRY

**Beauty Operators Bluegrass Band** 50 Mason Social House, 50 Mason, SF; (415) 433-5050. 9pm, free.  
**Jarrod Dickenson, Dave Hanley** Club Waziema, 543 Divisadero, SF; (415) 346-6641. 8pm.  
**Huun Huur Tu** Great American Music Hall. 8pm, \$26.  
**Kentucky Twisters** Atlas Café. 8pm, free.  
**Possum and Lester, Earl Brothers, Hang Jones, Walking in Sunlight** Café Du Nord. 8pm, \$10-20.  
**Ziva** Red Poppy Art House. 7pm, \$10-15.

### DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$10. DJs Pleasuremaker and Señor Oz spin Afrobeat, tropicalia, electro, samba, and funk.  
**CakeMIX SF** Wish, 1539 Folsom, SF; www.wishsf.com. 10pm, free. DJ Carey Kopp spinning funk, soul, and hip hop.  
**Caribbean Connection** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.  
**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.  
**Good Foot** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With resident DJs Haylow, A-Ron, Prince Aries, Boogie Brown, Ammbush, plus food carts and community creativity.  
**Guilty Pleasures** Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.  
**Jivin' Dirty Disco** Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.  
**Kissing Booth** Make-Out Room. 9pm, free. DJs Jory, Commodore 69, and more spinning indie dance, disco, 80's, and electro.  
**Koko Puffs** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.  
**Motion Sickness** Vertigo, 1160 Polk, SF; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Enemy, and D\_Ro Cyclist.  
**Peaches** Skylark, 10pm, free. With an all female DJ line up featuring Deandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.  
**Popsene** Rickshaw Stop. 9pm, \$15. With Wombats and Magician plus DJs Aaron and Omar.

## FRIDAY 14

### ROCK/BLUES/HIP-HOP

**Seth Augustus** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.  
**Colin L. Orchestra, Common Eider King Eider, CSC Funkband** Hemlock Tavern. 9:30pm, \$7.  
**DRI** Sliim's. 8pm, \$17.  
**English Beat, Impalers AKA** Bimbo's 365 Club. 9pm, \$30.  
**Infamous Stringdusters, Arann Harris and the Farm Band** Independent. 9pm, \$14.  
**Dennis Jones** Biscuits and Blues. 8 and 10pm, \$20.  
**Chaka Khan, Chrisette Michele** Warfield. 8pm.  
**Maus Haus, Sleptalks, DJ Neil Martinson** Knockout. 9pm, \$7.  
**La Plebe** Bottom of the Hill. 9pm, \$12.  
**Public Enemy** Yoshi's San Francisco. 8 and 10pm, \$40.  
**Martha Reeves** Rrazz Room. 8pm, \$40-45.  
**Still Flyin', Social Studies, La Corde** Rickshaw Stop. 8:30pm, \$10.  
**Sweet Apple, Dead Meadow, Carlton Melton** Café Du Nord. 9:30pm, \$15.



**Tortured Genies, Lambs, Coconut** El Rio. 9pm, \$5.

**Tribal Seeds, Fortunate Youth, Thrive** Great American Music Hall. 9pm, \$16.

## JAZZ/NEW MUSIC

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.

## FOLK/WORLD/COUNTRY

**California Honeydrops** Red Poppy Art House. 8pm, \$15.

## DANCE CLUBS

**Club Dope's Dope Ass Winter Ball II** Club Six. 9pm, \$10. Hip-hop with Planet Asia, Dub Esquire, and more.

**Exhale, Fridays** Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5.

Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

**Fat Stack Fridays** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs B-Cause, Vinnie Esparza, Mr. Robinson, Toph One, and Slopoke.

**Fubar Fridays** Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.

**Good Life Fridays** Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.

**Heartical Roots** Bollywood Café. 9pm, \$5. Recession friendly reggae.

**Hot Chocolate** Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.

**Hubba Hubba Revue: Soviet Union** DNA

Lounge. 9pm, \$10-15. Bolshevik burlesque and communist comedy.

**Indy Slash** Amnesia. 10pm. With DJ Danny White.

**Rockabilly Fridays** Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.

**Some Thing** Stud. 10pm, \$7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.

**Treat 'Em Right** Elbo Room. 10pm, \$5. DJs Vinnie Esparza and B. Cause spin hip-hop, funk, and reggae.

**Vintage** Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

## SATURDAY 15

### ROCK/BLUES/HIP-HOP

**Nicki Bluhm, Blank Tapes, Dave Mulligan, DJ Charles Gonzalez** Café Du Nord. 9:30pm, \$12.

**Budos Band** Independent. 9pm, \$20.

**Company Car, Seeking Empire, Please Do Not Fight** Bottom of the Hill. 10pm, \$10.

**Crocodiles, Fresh and Onlys, Magic Bullets** Slim's. 9pm, \$15.

**Dashboard Confessional, Chris Conley, Lady Danville** Regency Ballroom. 8pm, \$28.

**Fawnmower, Butch Berry, Symbolic Jews** Brainwash, 1122 Folsom, SF; (415) 861-3663. 9pm, free.

**Gestapo Khazi, Airfix Kits, Better Maker,**

**Culture Corpse** Hemlock Tavern. 9pm, \$7.

**K-9, Earwigs** Thee Parkside. 3pm, free.

**Neurosis, YOB, U.S. Christmas** Great American Music Hall. 9pm, \$21.

**Public Enemy** Yoshi's San Francisco. 8 and 10pm, \$40.

**Reducers SF, Meat Sluts, Complaints, Paper Bags** Thee Parkside. 9pm, \$7.

**Martha Reeves** Rrazz Room. 8pm, \$40-45.

**Lavay Smith** Biscuits and Blues. 8 and 10pm, \$20.

**Wee the Band, Aaron Blyth** El Rio. 6pm, free.

## JAZZ/NEW MUSIC

**Blue Belles** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.

CONTINUES ON PAGE 36 >>

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WED 1/12 **KUSF DJ FRAULEIN META** 10PM

SAT 1/15 **DJ DANG** 10PM

SUN 1/16 **DJ POTHOLDER-COUNTRY BOURBON GOLD** 8PM

TUES 1/18 **ALCOHOLOCAUST W/ DJ BIG DWAYNE AND DJ EYE-MAN** 10PM

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1/14 **D.J. BIG DWAYNE & D.J. AJ** FREE- ROCKSTEADY 10PM

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1/17 **MEATBALL MONDAYS W/ STEPH & DWAYNE** 9PM **ASS-END HAPPY HOUR** 11PM - CLOSE

1/18 **TEQUILA TERROR TUESDAYS** FLICK STARTS @11PM FREE **TEQUILA & TECATE ONLY \$6 @ 10PM THE TERROR STARTS ON THE BIG SCREEN... NOT FOR THE WEAK HEARTED!!**

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SAT/15  
JAZZ/NEW MUSIC  
CONT»

**Los Angeles Guitar Quartet** Herbst Theatre, 401 Van Ness, SF; [www.sfperformances.org](http://www.sfperformances.org). 8pm, \$30-45.  
**zBug** Meridian Gallery, 535 Powell, SF; [www.meridiangallery.com](http://www.meridiangallery.com). 8pm, \$10.

FOLK/WORLD/COUNTRY

**Charming Hostess** Red Poppy Art House. 8pm, \$12-20.  
**One Soul Music Collective** Plough and Stars. 9pm, \$6.  
**Craig Ventresco and Meredith Axelrod** Atlas Café. 4pm, free.

DANCE CLUBS

**Bar on Church** 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Nuxx.  
**Bootie: The Donner Party** DNA Lounge. 9pm, \$6-12. Mash-ups with a stage-show-meets-DJ-set paying tribute to cannibal pioneers by John!John!  
**Fire Corner** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 9:30pm, free. Rare and out-rageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.  
**Fringe** Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.  
**Full House** Gravity, 3505 Scott, SF; (415) 776-1928. 9pm, \$10. With DJs Roost Uno and Pony P spinning dirty hip hop.  
**HYP** Club Eight, 1151 Folsom, SF; [www.eightsf.com](http://www.eightsf.com). 10pm, free. Gay and lesbian hip-hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.  
**Non Stop Bhangra** Rickshaw Stop. 9pm, \$15. Bhangra beats with live drumming and dancing.  
**Rock City** Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$5-10. Sixties soul with DJs Lucky, Phengren Oswald, and Paul Paul.  
**Spirit Fingers Sessions** 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.  
**Strobe** Deco Lounge, 510 Larkin, SF; [www.decosf.com](http://www.decosf.com). 9pm. Disco with DJ Tweaka Turner, BeBe Sweetbriar, and Duplicity Dilemma.

**Bad Books, Right Away Great Captain!, Gobotron** Biscuits and Blues. 7:30pm, \$17.  
**“Battle of the Bands”** DNA Lounge. 5:30pm, \$12. With Swain Turay, Mahgeetah, Genius of Jack, and more.  
**Budos Band** Independent. 9pm, \$20.  
**Cowboy Mouth, Dash Rip Rock** Slim’s. 8pm, \$22.  
**Gregory Douglass, Acoustic Minds** Café Du Nord. 8pm, \$10-25.  
**Jerry Lawson and Talk of the Town** Yoshi’s San Francisco. 7pm, \$30.  
**Neurosis, Saviours, U.S. Christmas** Great American Music Hall. 9pm, \$21.  
**Rantouls, Wrong Words, Tropical Sleep** Hemlock Tavern. 9pm, \$6.  
**Martha Reeves Razz** Room. 7pm, \$40-45.  
**Twice as Good** Biscuits and Blues. 8 and 10pm, \$15.

SUNDAY 16

ROCK/BLUES/HIP-HOP

**Michael Zisman, Larry Vuckovich, Nat Johnson** Bliss Bar, 4026 24th St, SF; [www.blissbarsf.com](http://www.blissbarsf.com). 4:30pm, \$10.

JAZZ/NEW MUSIC

**Michael Zisman, Larry Vuckovich, Nat Johnson** Bliss Bar, 4026 24th St, SF; [www.blissbarsf.com](http://www.blissbarsf.com). 4:30pm, \$10.

FOLK/WORLD/COUNTRY

**Everlovin’, Coburns** Thee Parkside. 4pm, free.  
**Woody Pines** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.

DANCE CLUBS

**DiscoFunk Mashups** Cat Club. 10pm, free. House and 70’s music.  
**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJs Sep and guest Zion Train featuring Neil Perch and Rocker T.  
**Gloss Sundays** Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.

**Honey Soundsystem** Paradise Lounge. 8pm-2am. “Dance floor for dancers – sound system for lovers.” Got that?  
**Kick It** Bar on Church. 9pm. Hip-hop with DJ Zax.  
**Religion** Bar on Church. 3pm. With DJ Nikita.  
**Swing Out Sundays** Rock-It Room. 7pm, free (dance lessons \$15). DJ BeBop Burnie spins 20s through 50s swing, jive, and more.

MONDAY 17

ROCK/BLUES/HIP-HOP

**Songs for Snakes, Time Traveling Assassins, Bite** El Rio. 7pm, \$5.  
**Velvetwinos, Brian Ravizza** Café Du Nord. 8pm, \$10.

JAZZ/NEW MUSIC

**Amiri Baraka and Roscoe Mitchell** Yoshi’s San Francisco. 8 and 10pm, \$12-18.  
**Lavay Smith Swinget with Jules Broussard** Enrico’s, 504 Broadway, SF; (415) 982-6223. 7pm, free.

DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!  
**Death Guild** DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.  
**Krazy Mondays** Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.  
**M.O.M.** Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.  
**Manic Mondays** Bar on Church. 9pm. Drink 80-cent cosmos with Djs Mark Andrus and Dangerous Dan.  
**Network Mondays** Azul Lounge, One Tillman



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|  <p><b>Jan 12-13 this week!</b><br/>Keeping the legacy alive!<br/><b>THE FAMILY STONE</b></p>  |  <p><b>Jan 12-13 this week!</b><br/><b>DAVID GRISMAN &amp; MARTIN TAYLOR</b></p>   |
|  <p><b>Jan 14-15 this weekend!</b><br/>Rare small club appearance!<br/><b>PUBLIC ENEMY</b></p>   |  <p><b>Jan 14-16 this weekend!</b><br/><b>MARK HUMMEL'S</b><br/>BLUES HARMONICA<br/>BLOWOUT Featuring Billy Branch, Sugar Blue, Carlos Del Junco, Rod &amp; Honey Piazza</p> |
| <p><b>Sun, Jan 16 this weekend!</b><br/>Finalists of TV's “The Sing-Off”<br/><b>JERRY LAWSON &amp; TALK OF THE TOWN</b></p> <p>.....</p> <p><b>Mon, Jan 17 next week!</b><br/>An historic collaboration celebrating Martin Luther King, Jr.<br/><b>AMIRI BARAKA &amp; ROSCOE MITCHELL</b><br/>(founder, Art Ensemble of Chicago)</p> <p>.....</p> <p><b>Tues, Jan 18 next week!</b><br/><b>AURELIO MARTINEZ GROUP</b><br/>“Top 10 Album of the Year” – AfroPop</p> | <p><b>Mon, Jan 17 next week!</b><br/><b>THE JESSE SCHEININ BAND</b><br/>and KAZEMDE GEORGE &amp; THE HOUSEHOLD</p>  |
|  <p><b>Jan 19-22</b><br/>Multi-Grammy award winner<br/><b>ROY HARGROVE QUINTET</b></p>   |  <p><b>Jan 18-19 next week!</b><br/><b>LADYSMITH BLACK MAMBAZO</b></p>   |
|  <p><b>Jan 24-25</b><br/>Rare small club appearance!<br/><b>WAR</b></p>  |  <p><b>Jan 20-23</b><br/>2010 Grammy nominee<br/><b>LEDISI</b></p>   |
| <p><b>Tues, Jan 18</b><br/>The Weird World of <b>BLOWFLY</b><br/>Rap pioneer Clarence “Blowfly” Reid with Norwood Fisher and John “wetdaddy” Steward of Fishbone</p>   | <p><b>Mon, Jan 24</b><br/><b>OAKTOWN JAZZ WORKSHOP BENEFIT</b></p> <p>.....</p> <p><b>Tues, Jan 25</b><br/><b>ANGELO LUSTER</b></p> <p>.....</p> <p><b>Wed, Jan 26</b><br/><b>CHRIS CAIN</b></p>  |
|  |  <p><b>Jan 27-28</b><br/><b>BOBBY HUTCHERSON QUARTET</b><br/>70TH BIRTHDAY CELEBRATION<br/>with Joe Gilman, Glenn Richman &amp; Eddie Marshall</p>                           |

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**Skylarking** Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

## TUESDAY 18

### ROCK/BLUES/HIP-HOP

**Defiance Ohio**, Kimya Dawson, Songs for Moms Thee Parkside. 8pm, \$8.  
**Entrance**, 3 Leafs, Nectarine Pie, Moccretro Slim's. 8pm, \$5.  
**Era Escape**, Tokyo Raid, DownDownDown Bottom of the Hill. 9pm, \$8.  
**Moondoggies**, Quiet Life Independent. 8pm, \$12.

**Ryp, Carmichael and the Frijalitos** El Rio. 7pm, free.  
**Shants, Son Cats, Cave Country** Hemlock Tavern. 9pm, \$6.  
**Snoop Dogg** Fillmore. 8pm, \$37.50. FOLK/WORLD/COUNTRY  
**Aurelio Martinez Group** Yoshi's San Francisco. 8pm, \$20.  
**Bhi Bhiman** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

### JAZZ/NEW MUSIC

**Ricardo Scales** Top of the Mark. 6:30pm, \$5.  
**Paula West and the George Mesterhazy Quartet** Rrazz Room. 8pm, \$35.

### DANCE CLUBS

**Alcoholocaust Presents** Argus Lounge. 9pm, free. With DJ Big Dwayne and DJ Eye-Man.

**Brazilian Wax** Elbo Room. 9pm, \$7. With Grupo Das Sete featuring Eric Dos Santos, featuring DJs Carioca and P-Shot.  
**Eclectic Company** Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.  
**Extra Classic DJ Night** Little Baobab, 3388 19th St, SF; [www.bissapbaobab.com](http://www.bissapbaobab.com). 10pm. Dub, roots, rockers, and reggae from the 60s, 70s, and 80s.  
**Salem, Disco Shawn** Rickshaw Stop. 8pm, \$10.  
**Share the Love** Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubback spinning house.  
**Womanizer** Bar on Church. 9pm. With DJ Nuxx. **SFBG**



**2010 UPCOMING EVENTS**

**THURSDAY JAN 13**  
**RITUAL DUBSTEP**

**FRIDAY JAN 14**  
**BEN TOM**

**SATURDAY JAN 15**  
**PAUL HEMMING**

**FRIDAY JAN 21**  
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1/16 7:30PM \$7  
**SEAWEED SWAY SHOWCASE!**  
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1/17 9PM NO COVER!  
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FRIDAY, JAN 14

# Rendezvous

9 pm - 2 am | Free before 10 pm

Don't miss the Bay Area's biggest Inter-professional Party of the Year. UCSF/SFSU's Graduate Program in Physical Therapy Class of 2011 presents: Rendezvous.

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TUESDAY, JAN 18

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**THE BUDOS BAND**  
 SAT JAN 15th  
 SUN JAN 16th  
 PLEASUREMAKER (DJ SET) (1.15)  
 MONOPHONICS (1.16)  
 doors 8:30  
 \$20

**MONDAY MOVIE**  
 MON JAN 17th  
**SCOTT PILGRIM VS. THE WORLD**  
 doors 7:30  
 FREE-2  
 DRINK MIN

**THE MOONDOGGIES**  
 TUE JAN 18th  
 QUIET LIFE  
 doors 7:30  
 \$12

**Zoe Keating**  
 INU (FEAT. ZOE KEATING), TYCHO  
 WED JAN 19th  
 doors 7:30  
 \$11 ADV  
 \$17 DOOR

THU 1.20/ DOORS 8:30/ \$25  
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 THE STAXX BROTHERS (1.21 ONLY)  
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 DJ JEREMIAH  
 MON 1.24 & TUE 1.25/ DOORS 8:30/ \$28  
**MIDNITE**  
 JAH YZER  
 THU 1.27/ DOORS 7:30/ \$14  
**FREE ENERGY**  
 THE POSTELLES • AB & THE SEA  
 FRI 1.28 & SAT 1.29/ DOORS 8:30/ \$25  
**ROBERT RANDOLPH & THE FAMILY BAND**  
 SUN 1.30/ DOORS 7:30/ \$27  
**DANIEL LANOIS' BLACK DUB**  
 ROCCO DELUCA

TUE 2.1/ DOORS 8:30/ \$25  
**MICHAEL ROSE**  
 MYSTIC ROOTS BAND • CVDUB  
 WED 2.2/ DOORS 7:30/ \$15  
**DAS RACIST**  
 THU 2.3/ DOORS 7:30/ \$16  
**THE NELS CLINE SINGERS WITH YUKA C. HONDA**  
 PAUL RIOLA  
 FRI 2.4 & SAT 2.5/ DOORS 8:30/ \$20 • \$30 2-DAY  
 CLUB MERCY PRESENTS  
**LITTLE DRAGON**  
 BILLY GOAT  
 THU 2.10/ DOORS 7:30/ \$20  
**BADFISH: A TRIBUTE TO SUBLIME**  
 FRI 2.11/ DOORS 8:30/ \$20 GA • \$50 RESERVED SEAT  
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8:30PM DOORS \$8  
age: 21+  
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**MARK MATOS & OS BEACHES**  
**MAGIC LEAVES**

**THU. 1/13**  
8:30PM DOORS \$8  
age: 21+  
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**MAVALOUR**  
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**FRI. 1/14**  
8:30PM DOORS \$12  
age: ALL  
**LA PLEBE**  
**FILTHY THIEVING BASTARDS**  
**THE FUCKING BUCKAROOS**  
**DJ. CHAOS**

**SAT. 1/15**  
8:30PM DOORS \$10/\$12  
age: 21+  
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CD release  
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**PLEASE DO NOT FIGHT**

**SUN. 1/16**  
6:30PM DOORS \$15/\$17  
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**WED. 1/19**  
8:30PM DOORS \$8  
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**THU. 1/20**  
**JAY BRANNAN**  
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**FRI. 1/21**  
**FU MANCHU**  
DUSTED ANGEL

**SAT. 1/22**  
**JAKE MANN**  
& THE UPPER HAND  
GRAND LAKE • il gato

**SUN. 1/23**  
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**DEAD VOICES ON AIR:**  
(GNOME & SPYBEY),  
**CYRUSREX, WET MANGO,**  
**DJS NAKO & NEAL**

THU 1/13 9:30PM \$5

**AFRO-TROPI-ELECTRIC-SAMBA-FUNK**  
**AFROLICIOUS**  
WITH DJS/HOSTS:  
**PLEASUREMAKER**  
**SENIOR OZ**

FRI 1/14 10PM \$5

**ELBO ROOM PRESENTS**  
**TREAT 'EM RIGHT**  
W/DJS  
**VINNIE ESPARZA** (HELLA TIGHT)  
& **B.CAUSE** (4ONEFUNK),  
GUEST DJ **PLATURN**  
(OAKLAND FADERS)

SAT 1/15 10PM \$10

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**SATURDAY NIGHT SOUL PARTY** WITH DJS  
**LUCKY, PAUL PAUL,**  
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**GREG ASHLEY, OUTLAW,**  
**RACHEL FANNAN**  
(OF SLEEPY SUN)

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FRI 1/21 **BAYONICS**  
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42





Dynamic: Shotgun Players' *Of the Earth* lights up the Ashby Stage. | PHOTO BY PAK HAN

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For complete listings, see [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**Bone to Pick** and **Diadem** Exit on Taylor, 277 Taylor; (800) 838-3006, [www.cuttingball.com](http://www.cuttingball.com). \$15-50. Previews Fri/14-Sat/15, 8pm; Sun/16, 5pm. Opens Jan 20, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Cutting Ball Theatre presents a pair of plays by Eugene Chan.

**The Companion Piece** Z Space at Theatre Artaud, 450 Florida; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). Call for price. Previews Tues/18, 7pm; Jan 19 and 20, 7pm; Jan 21, 8pm. Opens Sat/22, 8pm. Runs Thurs 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Feb 13. Z Space presents the world premiere of a new play by Mark Jackson, with Beth Wilmurt and Christopher Kuckenbaker.

**Out of Sight** The Marsh, 1062 Valencia; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). \$15-35. Previews Thurs/13 (through Jan 21). Opens Jan 22, 8pm. Runs Thurs and Sat, 8pm; Sun, 3pm (except Sun/16 at 7pm). The Marsh presents a new solo show by Sara Felder.

### BAY AREA

**The Last Cargo Cult** Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org). \$14.50-73. Opens Wed/12, 8pm. Call for dates and times. Through Feb 20. Mike Daisey stars in a one-man show about obsession with commerce.

### ONGOING

**Clue** Boxcar Playhouse, 505 Natoma; 776-1747, [www.boxcartheatre.org](http://www.boxcartheatre.org). \$15-35. Wed-Fri, 8pm; Sat, 7 and 10pm. Through Feb 19. Boxcar Theatre presents a play based on a movie based on a board game.

**Dirty Little Showtunes! A Parody Musical Revue** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$24-40. Wed-Sat, 8pm; Sun, 2pm. Through Sun/16. Tom Orr's adults-only holiday show returns, with direction by F. Allen Sawyer and musical direction by Scrumbly Koldewyn.

**\*Forever Tango** Marines' Memorial Theatre, 609 Sutter; 771-6900; [www.marinesmemorialtheatre.com](http://www.marinesmemorialtheatre.com). \$45-100. Call for dates and times. Through Wed/12. Luis Bravo's atmospheric showcase is a slick, showy mélange of music and dancing whose fluid precision and assemblage of talent make it hard to resist. Cheryl Burke heads up an amazing 13-member ensemble of very stylishly draped dancers (exquisite costuming by Argemira Affonso) who singularly, all together, and of course in dramatic couplings, blend supreme control and dramatic restraint with unabashed sexual allure and volcanic energy. The orchestra, meanwhile, under direction of Eduardo Miceli, cre-

ates the intoxicating ether that sets everything in motion. (Avila)

**The Lion in Winter** Actors Theatre, 855 Bush; 345-1287, [www.ticketweb.com](http://www.ticketweb.com). \$26-38. Wed-Sat, 8pm. Through Sat/15. Actors Theatre of SF presents James Goldman's play of palace intrigue.

**Lost in Yonkers** Kanbar Hall, Jewish Community Center SF, 3200 California; 292-1233, [www.jccsf.org/arts](http://www.jccsf.org/arts). \$20-39. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Jan 16. There's a lot to like about Grandma Kurnitz (Naomi Newman), though she'd do her best to discourage you from thinking it. Her grown children are as neurotic a collection of misfits as you would expect at a Woody Allen family reunion, her grandchildren are afraid of her, and she hasn't had a single friend in the 30+ years she's lived in Yonkers. Set during World War 2, Neil Simon's *Last in Yonkers* portrays a family coming to terms with the times, and more importantly with itself over the course of ten months, as teenaged Jay (Zachary Frier-Harrison) and Arty (Noah Silverman St. John) are left in their Grandmother's grudging care while their father Eddie (Greg Alexander) trawls the South for scrap metal to pay off an impatient loan shark. Meanwhile, their flighty yet sincere aunt Bella (Deb Fink), a grown woman with the mental attributes of a preteen Pollyanna, actually does the work of holding together the family that Grandma just can't help but to try to scare off at the slightest provocation. A deliberately-paced production, some of the more emotional content flags a little in the translation, but a tightly-wound face-off between the boys and their Uncle Louie (Søren Oliver) -- a small-time mobster with an Alexei Sayle air -- and a surprising revelation from Bella are superbly played. (Gluckstern)

**Party of 2 – The New Mating Musical** Shelton Theater, 533 Sutter; (800) 838-3006, [www.partyof2themusical.com](http://www.partyof2themusical.com). \$27-29. Sun, 3pm. Open-ended. A musical about relationships by *Shopping! The Musical* author Morris Bobrow.

**\*Pearls Over Shanghai** Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

### BAY AREA

**East 14th – True Tales of a Reluctant Player** The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). \$20-50. Call for times. Through Feb 13. Don Reed's one-man show continues its extended run.

**Lemony Snicket's The Composer is Dead** Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org). Call for dates and times. Through Sat/15. Berkeley Rep premieres the new musical, written by Lemony Snicket, with music by Nathaniel Stookey.

**\*Of the Earth – The Salt Plays** Ashby Stage, 1901 Ashby; (510) 841-6500, [www.shotgunplayers.org](http://www.shotgunplayers.org). \$17-30. Thurs-Sat, 8pm; Sun, 5pm. Through Jan 30. If those whom the gods favor die young, it's probably just as well for Odysseus (Dan Bruno) that Zeus (Rami Margron) happens to be irked at him. That Zeus occasionally manifests as a scary nurse with a penchant for ballroom dance is one of but many mysterious angles Jon Tracy teases

out of the standard Odysseus myth. Another involves the instant-messaging potential of paper planes; a third, a blunt addiction metaphor for warmongering. In what must surely be a happy coincidence, the design elements and staging of *Of the Earth* are curiously similar to those of the recent Cutting Ball production of *The Tempest*. Characters leaping about from floor-to-ceiling ladders to physically embody shipwrecks and monsters, a handful of actors playing multiple roles, watery video installations, even the allusion to mental illness and modern psychiatry are threads that tie the two productions, however unsuspectingly, together. Happily for The Shotgun Players, their version floats above the comparison with a host of extra tension-drivers—the sinuously menacing fighting-style of Posiedon (Anna

The Agony and the Ecstasy of Steve Jobs

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Berkeley Rep

Ishida), the heart-throb pounding of Taiko drums, the sensual machinations of Circe (Charisse Loriaux), the clever usage of Penelope's (Lexie Papedo) "tapestry" to weave together the action. And though at times the thread is broken mid-scene, we are finally given to understand that this epic tale of war's fallout is first and finally a story of love. (Gluckstern)

**Strange Travel Suggestions** The Marsh Berkeley, Cabaret, 2120 Allston Way, Berk; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). \$15-35. Thurs-Fri, 8pm; Sat, 5pm. Jeff Greenwald stars in a one-man show about the vagaries of wanderlust.

## PERFORMANCE/ DANCE

**Gush** Brava Theater, 2783 24th St; 6470-2822, [www.brava.org](http://www.brava.org). Thurs/13 through Jan 29. \$15-

35. Brava presents a dance series curated by Joe Goode.

**Women of the Way Festival** Shotwell Studios, 3252-A Shotwell; and The Garage, 975 Howard; (800) 838-3006, [www.ftloose.org](http://www.ftloose.org). Call for dates and times; Thurs/13 through Jan 30. \$15-20. The dance festival celebrates its 11th anniversary with 23 new shows.

### BAY AREA

**SF Ethnic Dance Festival Auditions** Zellerbach Hall, UC Berkeley campus, Berk; 474-3914, [www.worldartswest.org](http://www.worldartswest.org). Sat/8, 10am-6pm; Sun/9, 10am-7pm. \$10. The second of two weekends of auditions for this year's festival, open to the public. **SFBG**

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Playwrights Horizons, Inc., New York City, produced the world premiere of *Clybourne Park* off Broadway in 2010. Executive Producers Dianne and Ron Hoge; Patti and Rusty Rueff



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Produced by Mary Alice Fry

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|---|------------|--|

**OPENING RECEPTION AND ARTISTS' PANEL:** Saturday, January 22, 6:00PM, Namaste Hall, CIIS Main Building  
**FEATURING:** Ana Teresa Fernandez, Angelica Muro, Mitsy Ávila Ovalles, and Shizu Saldamando in conversation with Amalia Mesa-Bains

For more information on *ChicaChic*: <http://www.ciis.edu/arts>  
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**“A nation that continues year after year to spend more money on military defense than on programs of social uplift is approaching spiritual doom.” Preach, preacher. Check out the MLK celebrations at the Yerba Buena Gardens Mon/17.**

On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 12

**How to Build Guitars** Bazaar Cafe, 5927 California, SF; (415) 831-5620, [www.julianagallin.com/howto](http://www.julianagallin.com/howto). 7pm, free (food and drink purchase encouraged). Rickenbacker 12-string electric guitar lover, Mario DeSio, who began making his own damn guitars -- by consulting the internet, no less -- when his guitar-buying budget was slashed, will share his humble beginnings, experiences, tools, and finished (as well as unfinished) products. Afterwards, you may not be able to add “luthier” to your resume, but maybe you’ll become inspired by this DIY night.

## THURSDAY 13

**“The Journey That Saved Curious George”** Contemporary Jewish Museum, 736 Mission, SF; (415) 655-7800, [www.thecjm.org](http://www.thecjm.org). 7pm, free with regular museum admission or \$5 after 5pm. Experience the stranger-than-fiction journey of Margaret and H.A. Rey, the creators of Curious George, as they escape Paris from the Nazis on homemade bicycles, take a train ride across Europe, and finally a boat to America. Louise Borden, who wrote the book *Curious George Saves the Day: The Art of Margaret and H.A. Rey*, tells the story with an illustrated discussion and a book signing to follow -- after which you will surely want to cuddle up with a sweetheart and read Curious George by the fire, er, space heater.

## FRIDAY 14

**Bitches Brew** Park Life, 220 Clement, SF; (415) 386-7275, [www.parklifestore.com](http://www.parklifestore.com). 7pm, free. A good art opening is always a great alternative to spending wads of cash on a Friday night. The possibilities of free or cheap booze and cool stuff always aim to please, and when there’s a rad band thrown in to the mix, you can’t go wrong. This Friday, check out new works from Kelly Tunstall, Marci Washington, Aiyana Udesen, Hellen Jo, and Rebecca Ebeling with special musical performance by Oakland’s Wax Idols

## SATURDAY 15

**Queer Porn TV Launch Party** Lexington Club,

3464 19th St., SF; (415) 863-2052, [www.lexingtonclub.com](http://www.lexingtonclub.com). 9pm, free plus with drink purchase. Celebrate the launch of QueerPorn.TV, a new queer porn site, with drinks, dancing, and general all-around debauchery. Hosted by queer porn icon Courtney Trouble and porn star Tina Horn. DJs Booty Klap (Party Hole) and Jean Jamz (Party Hole, Ships In The Night) will getcha rumps shakin’, and a special performance from porn star Maggie Mayhem should no doubt be the icing on the proverbial cake.

## SUNDAY 16

**Scott Alexander solo performance** Rockit Room, 406 Clement, SF; (415) 387-6343, [www.rock-it-room.com](http://www.rock-it-room.com). 8pm, free. Brooklyn expatriate Scott Alexander, a.k.a. “Cookie Man,” is that guy you may have seen recently around town hanging out on an inflatable couch while passing out free cookies. Well, he’s a Californian now and wants to make friends -- and to do that he will be singing songs, passing out more cookies and, oh yes, bacon. All bases are covered here guys, regardless of whether your thing is off-beat, comedic pop music, cruelty-free baked goods, or fried pig ass.

## MONDAY 17

**MLK Day of Service** Contemporary Jewish Museum, 736 Mission, SF; (415) 752-2483, [www.thecjm.org](http://www.thecjm.org), [www.norcalmlk.org/2011](http://www.norcalmlk.org/2011). 11am - 5pm (art poem activity from 1-3pm), free. Yerba Buena Center for the Arts and Yerba Buena Gardens’ sponsor a day of egalitarian activities: a march starting from the park’s MLK memorial, a fair offering free family health services, a children’s reading festival, and the Contemporary Jewish Museum will be open free to the public. Whew! See website for events schedule.  
**MoAD MLK Day Celebration** Museum of the African Diaspora, 685 Mission, SF; (415) 358-7200, [www.moadsf.org](http://www.moadsf.org), [www.norcalmlk.org/2011](http://www.norcalmlk.org/2011). 11am-6pm, free. MoAD invites the public to enjoy a day at the museum free of charge -- and to celebrate MLK’s dream, they’ve got a full slate of community-empowering activities planned. There’s a college fair of historically African-American schools from around the country, live Afro-Cuban music, chalk drawing outside the museum, MLK film screenings, and even a live jewelry-making demonstration and sale. See website for events schedule. **SFBG**





**Tati 2.0: Sylvain Chomet's *The Illusionist* opens Fri/14.**

PHOTO COURTESY SONY PICTURES CLASSICS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. The film intern is Ryan Prendiville. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

**OPENING**

**Another Year** Mike Leigh's latest represents a particularly affecting entry among his many improv-based, lives-of-everyday-Brits films. More loosely structured than 2008's *Happy-Go-Lucky*, which featured a clear lead character with a well-defined storyline, the aptly-titled *Another Year* follows a year in the life of a group of friends and acquaintances, anchored by married couple Tom (Jim Broadbent) and Gerri (Ruth Sheen). Tom and Gerri are happily settled into middle-class middle age, with a grown son (Oliver Maltman) who adores them. So far, doesn't really sound like there'll be much Leigh-style heightened emotion spewing off the screen, traumatizing it all in attendance, right? Well, you haven't met the rest of the ensemble: there's a sad-sack small-town widower, a sad-sack overweight drunk, a near-suicidal wife and mother (embodied in one perfect, bitter scene by Imelda Staunton), and Gerri's work colleague Mary, played with a breathtaking lack of vanity by Lesley Manville. At first Mary seems to be a particularly shrill take on the clichéd unlucky-in-love fiftysomething woman — think an unglamorous *Sex in the City* gal, except with a few more years and far less disposable income. But Manville adds layers of depth to the pitiful, fragile, blundering Mary; she seems *real*, which makes her hard to watch at times. That said, anyone would be hard-pressed to look away from Manville's wrenching performance. (2:09) *Embarcadero*. (Eddy)

**Budrus** A stirring political documentary that benefits immensely from its you-are-there footage, *Budrus* details the unarmed protests held by the residents of a tiny Palestinian village that happened to be smack-dab in the middle of a planned stretch of Israel's Separation Barrier. Like, literally: the placement of the fence would necessitate the uprooting of thousands of olive trees, as well as bisect the local cemetery. As the community — including a soft-spoken organizer and his remarkably poised teenage daughter — unites for the cause, they earn support from other villages and nations, as well as (kind of) respect from the Israeli soldiers who've been told to guard the building site. Avoiding heavy-handedness, director Julia Bacha (who co-directed 2006's *Encounter Point*) highlights the hopeful aspects of this inspiring tale. (1:21) *Lumiere, Shattuck*. (Eddy)

**The Dilemma** Ron Howard directs this comedy about a man (Vince Vaughn) who agonizes about whether to tell his best friend (Kevin James) that his wife (Winona Ryder) is cheating. (1:58) *Presidio*.

**The Green Hornet** Seth Rogen, superhero? (1:29) *Sundance Kabuki*.

**The Illusionist** Now you see Jacques Tati and now you don't. With *The Illusionist*, aficionados yearning for another gem from Tati will get a sweet, satisfying taste of the maestro's sensibility, inextricably blended with the distinctively hand-drawn animation

CONTINUES ON PAGE 42 »

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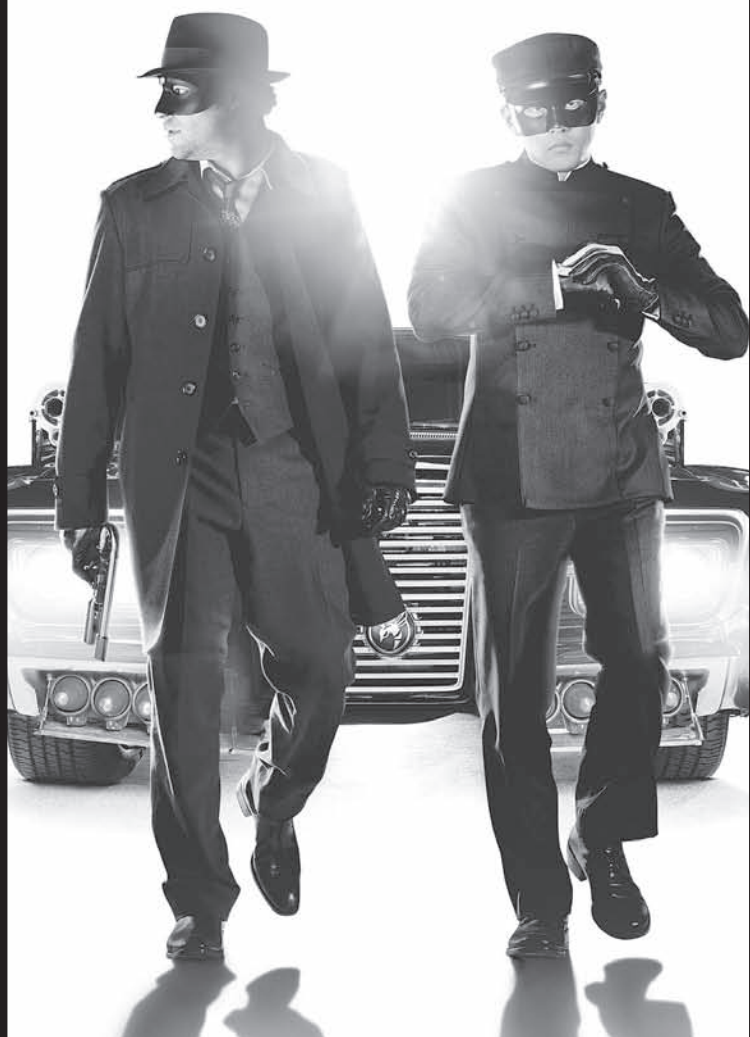


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OPENING  
CONT>>

of Sylvain Chomet (2004's *The Triplets of Belleville*). Tati wrote the script between 1956 and 1959 — a loving sendoff from a father to a daughter heading toward selfhood — and after reading it in 2003 Chomet decided to adapt it, bringing the essentially silent film to life with 2D animation that's as old school as Tati's ambivalent longing for bygone days. The title character should be familiar to fans of Monsieur Hulot: the illusionist is a bemused artifact of another age, soon to be phased out with the rise of rock 'n' rollers. He drags his ornery rabbit and worn bag of tricks from one ragged hall to another, each more far-flung than the last, until he meets a little cleaning girl on a remote Scottish island. Enthralled by his tricks and grateful for his kindness, she follows him to Edinburgh and keeps house while the magician works the local theater and takes on odd jobs in an attempt to keep her in pretty clothes, until she discovers life beyond their small circle of fading vaudevillians. Chomet hews closely to bittersweet tone of Tati's films — and though some controversy has dogged the production (Tati's illegitimate, estranged daughter Helga Marie-Jeanne Schiel

claimed to be the true inspiration for *The Illusionist*, rather than daughter and cinematic collaborator Sophie Tatischeff) and Chomet neglects to fully detail a few plot turns, the dialogue-free script does add an intriguing ambiguity to the illusionist and his charge's relationship — are they playing at being father and daughter or husband and wife? — and an otherwise straightforward, albeit poignant tale. (1:20) *Clay*. (Chun)

▶▶ **On the Bowery** See Trash. (1:15) *Roxie*.

ONGOING

▶▶ **Animal Kingdom** (2:02) *Opera Plaza*.

**Bhutto** (1:51) *Opera Plaza, Shattuck, Smith Rafael*.

▶▶ **Black Swan** (1:50) *California, Empire, 1000 Van Ness, Piedmont, Presidio, Sundance Kabuki*.

▶▶ **Blue Valentine** (1:53) *SF Center, Shattuck, Sundance Kabuki*.

**Casino Jack** (1:48) *Embarcadero, Shattuck*.

**The Chronicles of Narnia: The Voyage of the Dawn Treader** (1:52) *1000 Van Ness, SF Center*.

**Country Strong** We meet country superstar Kelly Canter (Gwyneth Paltrow) as she's being prematurely checked out of yet another

rehab stint by her ambitious husband manager James (Tim McGraw), who's already booked a concert tour she's not ready for. While there, however, she's acquired a friend in staffperson Beau (Garrett Hedlund), an aspiring country singer himself who ends up nabbing the tour's opening slot alongside ex-beauty queen and fellow unknown Chiles (Leighton Meester). Kelly and Beau are maybe sorta in love, Beau and Chiles might be headed in that direction, Kelly and James are kinda falling out of love, and James might or might not be putting the make on Chiles — which makes four relationships we spend nearly two hours here not caring about. The most one can say for Shana Feste's drama is that it underplays its many clichés. But even that turns out to be a mistake, since her script is so sketchy that the clichés are all it has going for it. Yes, Paltrow, Hedlund, and Meester can sing (oddly, actual country music star McGraw has a non-singing role), but the songs here are unmemorable and dully staged, albeit invariably greeted by wildly cheering on-screen audiences whose enthusiasm isn't infectious. Acting-wise, nobody disgraces themselves, but *Country Strong* feels like a movie pushed into production when its screenplay was still in the development stage — it lacks narrative spine, and the usual factors that might compensate (colorful supporting roles, authentic atmosphere, music-industry insight etc.) are MIA. (1:51) *1000 Van Ness*. (Harvey)

▶▶ **Fair Game** (1:46) *Opera Plaza*.

**The Fighter** (1:54) *Marina, 1000 Van Ness, SF Center, Sundance Kabuki*.

▶▶ **The Girl Who Kicked the Hornet's Nest** (2:28) *Four Star, Opera Plaza, Red Vic*.

**Gulliver's Travels** (1:25) *1000 Van Ness*.

**Harry Potter and the Deathly Hallows — Part 1** (2:26) *1000 Van Ness*.

**How Do You Know** (1:53) *1000 Van Ness*.

▶▶ **I Love You Phillip Morris** (1:38) *Lumiere*.

**Inside Job** (2:00) *Bridge, Shattuck*.

**The King's Speech** (1:58) *Albany, Embarcadero, Empire, 1000 Van Ness, Piedmont, Sundance Kabuki*.

**Little Fockers** (1:50) *1000 Van Ness, Shattuck*.

▶▶ **Made in Dagenham** (1:53) *Opera Plaza, Shattuck*.

**127 Hours** (1:30) *Lumiere*.

▶▶ **Rabbit Hole** (1:32) *Embarcadero, Shattuck*.

**Season of the Witch** Donovan's song surely deserves a more worthy cinematic outing as its namesake. In any case the vague miasma of suspicion and paranoia propelling the tune has little to do with the Dominic Sena's *Season of the Witch*: the only mystery here is how Nicolas Cage manages to carry off the many ratty mullets he must wear in his fantasy epics — and how Cage and company manage to stomach the quasi-misogynistic supernatural fantasy-horror proceedings. Sure, there's a certain wan, mouth-breathing Kristen Stewart-like charm to Claire Foy's performance as the sorcerer accused of bringing the bubonic plague to an undefined set of hapless villagers. And there's a kind of all-too-contemporary buddy film chemistry between Cage, as contentious-crusader-on-the-run Behmen, and Ron Perlman, as his knightly wingman Felson — you almost expect first pumps, knuckle bumps and cries of "Dude!" as they charge the infidels. But that's not enough to save the movie — not certain if it's a horror film, up-with-Catholicism exorcism outing, or weak, remote appeal to the *Harry Potter* legion — or make the cheers emitting from the audience when onscreen women get hit any more palatable. Amid all the feisty girls in the movie houses these days — from *True Grit*'s Mattie Ross to *Winter's Bone*'s Ree Dolly (both films 2010) — the fear of women pervading *Season of the Witch* feels downright, er, medieval. (1:38) *1000 Van Ness*. (Chun)

▶▶ **The Social Network** (2:00) *Four Star, Presidio, Shattuck*.

**Somewhere** (1:38) *California, SF Center*.

**The Strange Case of Angelica** (1:35) *Roxie*.

**Tangled** (1:32) *1000 Van Ness, SF Center*.

**The Tourist** (1:44) *1000 Van Ness, Shattuck*.

**Tron: Legacy** (2:05) *Castro, 1000 Van Ness*.

▶▶ **True Grit** (1:50) *California, Empire, Four Star, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki*.

**Yogi Bear** (1:19) *1000 Van Ness*. **SFBG**

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## first run venues



**Leslie Manville's devastating performance is the number one reason not to miss Mike Leigh's *Another Year*, out Fri/14.**

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes.

**Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut. [www.lntsf.com/marina\\_theatre](http://www.lntsf.com/marina_theatre)

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**Metro** Union/Webster. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Centre** Mission between Fourth and Fifth sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

## OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

## BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

## rep clock

Schedules are for Wed/12–Tues/18 except where noted. Director and year are given when available. Double and triple features are marked with a \*. All times are p.m. unless otherwise specified.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$7.50-20. "Hitchcock:" •The Wrong Man (1956), Wed, 1, 4:55, 8:55, and Lifeboat (1944), Wed, 3, 7; •Frenzy (1972), Thurs, 2:30, 7, and Family Plot (1976), Thurs, 4:35, 9:10. "German Gems:" Mahler on the Couch (Adlon and Adlon, 2010), Fri, 7; Keep Surfing (Lob, 2009), Sat, 2; Intern for Life (Rasper, 2010), Sat, 4:30; The Architect (Weisse, 2008), Sat, 7; She Deserved It (Stiller, 2010), Sat, 9; Celebration of Flight (2009), Sun, 2; David Wants to Fly (Sieveking, 2010), Sun, 4; Mountain Blood (2010), Sun, 6:30; Disenchantments (Pieper, 2010), Sun, 9. For additional program information, visit [www.germangems.com](http://www.germangems.com).

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$6.50-10.25. **Bhutto** (Baughman and O'Hara, 2010), Wed-Thurs, call for times. "San Francisco Grand Opera Cinema Series:" **The Elixir of Love**, Thurs, 7 and Sat, 10am. "For Your Consideration:" **The First Beautiful Thing** (Virzi, 2010), Thurs, 7; **Even the Rain** (Bollain, 2010), Fri, 7; **Crab Trap** (Navia, 2009), Sat, 4:30; **Of Love and Other Demons** (Hidalgo, 2009), Sat, 7; **Eastern Plays** (Kalev, 2009), Sun, 4:30; **All That I Love** (Boruch, 2009), Sun, 7; **If I Want to Whistle, I Whistle** (Serban, 2010), Mon, 7; **Illegal** (Masset-Depasse, 2010), Tues, 7. **The Way Back** (Weir, 2010), Tues, 7. With director Peter Weir in person.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, [rsvp@mlibrary.org](mailto:rsvp@mlibrary.org). \$10. "CinemaLit Film Series: New Year's Revolutions:" **Frida** (Taymor, 2002), Fri, 6.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu). \$5.50-9.50. "Suspicion: The Films of Claude Chabrol and Alfred Hitchcock:" **Suspicion** (Hitchcock, 1941), Thurs, 7; **Le Beau Serge** (Chabrol, 1958), Fri, 7; **Les Bonnes femmes** (Chabrol, 1960), Fri, 9; **A Double tour** (Chabrol, 1960), Sun, 4:45. "World Cinema Foundation:" **A Brighter Summer Day** (Yang, 1991), Sat, 6:30; **Two Girls on the Street** (De Toth, 1939), Sun, 3.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-10; [www.redvicmoviehouse.com](http://www.redvicmoviehouse.com). **Buried** (Cortés, 2010), Wed-Thurs, 7:15, 9:20 (also Wed, 2). **Let Me In** (Reeves, 2010), Fri-Sat, 7:15, 9:20 (also Sat, 2). **My Dog Tulpi** (Fierlinger and Fierlinger, 2009), Sun-Tues, 7:15, 9:15 (also Sun, 2, 4).

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$5-9.75. **The Strange Case of Angelica** (de Oliveira, 2010), Wed-Thurs, call for times. **-On the Bowery** (Rogosin, 1956) and **The Perfect Team** (Rogosin, 2009), Jan 14-20, call for times.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, [www.ybca.org](http://www.ybca.org). \$6-8. "Volume 14: Middle East," nine videos focusing on the Middle East compiled by ASPECT: The Chronicle of New Media Art, Jan 13-March 27 (gallery hours Thurs-Sat, noon-8; Sun, noon-6). "Lost in Japan: The Existential Comedies of Yuya Ishii:" **Sawako Decides** (2010), Thurs-Fri, 7:30; **To Walk Beside You** (2009), Fri, 7:30 and Sun, 4. **SFBG**

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MENT FILE NO. A-0331785-00 The following person is doing business as **Box Cubed**, 532 B Simonds Loop San Francisco, CA 94129. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Mitchell Vaughn. This statement was filed by Karen J. Hong Yee on December 2, 2010. **#113253. December 22, 29, 2010, January 5 and 12, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0331955-00 The following person is doing business as **The Royal Cuckoo**, 3202 Mission St San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Paul Miller. This statement was filed by Magdalena Zevallos on December 8, 2010. **#113257. December 29, 2010, January 5, 12 and 19, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332061-00 The following person is doing business as **Indochine 508**, 508 Valencia St San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Tse W Ho. This statement was filed by Marielyne L. Argente on December 14, 2010. **#113256. December 22, 29, 2010, January 5 and 12, 2011**

FICTITIOUS BUSINESS NAME STATE-  
MENT FILE NO. A-0332071-00 The following person is doing business as **SwitchPoint Planning**, 2101 Folsom St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/15/10. Signed Jumana Nabti. This statement was filed by Maribel Jaldon on December 15, 2010. **#113254. December 22, 29, 2010, January 5 and 12, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332125-00 The following person is doing business as **Common Scents**, 3920 A 24th St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jan Van Swearingen. This statement was filed by Melissa Ortiz on December 17, 2010. **#113258. December 29, 2010, January 5, 12 and 19, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332197-00 The following person is doing business as **1. San Francisco Energy and Construction, 2. SF Energy and Construction**, 3145 Geary #39 San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/15/10. Signed Ronald S. Burk. This statement was filed by Jennifer Wong on December 22, 2010. **#113259. December 29, 2010, January 5, 12 and 19, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332237-00 The following person is doing business as **Hawaiian Blossom Spa**, 710 Post St San Francisco, CA 94109. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/22/10. Signed Anne Passagne. This statement was filed by Jennifer Wong on December 24, 2010. **#113265. January 5, 12, 19 and 26, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332295-00 The following person is doing business as **Tatum Brooke Photography**, 1800 Broadway St Apt. 502 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/1/10. Signed Kimberly Martin. This statement was filed by Jennifer Wong on December 29, 2010. **#113266. January 5, 12, 19 and 26, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332379-00 The following person is doing business as **LKJ Art**, 2226 33rd Ave San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Laura Johnston. This statement was filed by Noryn Hanson on January 3, 2011. **#113267. January 5, 12, 19 and 26, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332468-00 The following person is doing business as **Faultline Floral Design**, 362 Waller St San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/6/11. Signed Maria Elena Finestone. This statement was filed by Magdalena Zevallos on January 6, 2011. **#113270. January 12, 19, 26 and February 2, 2011**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332525-00 The following person is doing business as **Garó's Jewelry**, 888 Brannan St #121 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/7/01. Signed Garabet G. Demirjian. This statement was filed by Susanna Chin on January 7, 2011. **#113273. January 5, 12, 19 and February 2, 2011**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-10-547353. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Jonathan Ross Jaochico for change of name. TO ALL INTERESTED PERSONS: Petitioner **Jonathan Jaochico** filed a petition with this court for a decree changing names as follows: Present Name: Jonathan Ross Jaochico Proposed Name: **Jonathan Ross Jaochico Arana**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 10, 2011. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on December 8, 2010. Endorsed Filed San Francisco County Superior Court on December 8, 2010 by Param Natt, Deputy Clerk. **Publication dates: December 22, 29 2010, January 5 and 12, 2011. L#113255**

SUMMONS (FAMILY LAW) CASE NUMBER **FDI-10-773721** NOTICE TO RESPONDENT: Mary Nguyet Phan. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: Wanderson Alves Cavalcante Folha. You have **30 CALENDAR DAYS** after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), or by contacting your local county bar association. NOTICE The restraining orders on page 2are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: SAN FRANCISCO SUPERIOR COURT, 400 McAllister Street, San Francisco, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is Wanderson Alves Cavalcante Folha 312 Ploche St San Francisco, CA 94134 415-724-1926. Endorsed FILED, San Francisco County Superior Court, on December 6, 2010 by Rosalinda Ponce, Clerk; Rosa Linda Ponce, Deputy Clerk. Notice To The Person Served: You are served as an individual. **Publication dates: January 12, 19, 26 and February 2, 2011. L#113268**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-10-547384. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Anna Siu, Victor Chan for change of name. TO ALL INTERESTED PERSONS: Petitioner **Anna Siu, Victor Chan** filed a petition with this court for a decree changing names as follows: Present Name: Collin Siu Chan Proposed Name: **Collin Chan Siu**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 24, 2011. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on December 22, 2010. Endorsed Filed San Francisco County Superior Court on December 22, 2010 by Param Natt, Deputy Clerk. **Publication dates: December 29 2010, January 5, 12 and 19, 2011. L#113260**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-10-547385. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Aileen Marie Aponte Wheeler and Christopher Campbell Wheeler for change of name. TO ALL INTERESTED PERSONS: Petitioner **Aileen Marie Aponte Wheeler and Christopher Campbell Wheeler** filed a petition with this court for a decree changing names as follows: Present Name: Andrew Campbell Wheeler Proposed Name: **John Campbell Wheeler**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 22, 2011. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on December 22, 2010. Endorsed Filed San Francisco County Superior Court on December 22, 2010 by Elias Butt, Deputy Clerk. **Publication dates: January 12, 19, 26 and February 2, 2011. L#113271**

ORDER TO SHOW CAUSE FOR CHANGE

OF NAME CASE NUMBER: CNC-11-547406. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Don Chin for change of name. TO ALL INTERESTED PERSONS: Petitioner **Don Chin** filed a petition with this court for a decree changing names as follows: Present Name: Don Chin AKA Don Get Chin, Doon Get Chin Proposed Name: **Don Chun Kit Chin**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: March 8, 2011. Time: 9:00 AM room n 514. Signed by James J McBride, Presiding Judge on January 4, 2011. Endorsed Filed San Francisco County Superior Court on January 4, 2011 by Deborah Steppe, Deputy Clerk. **Publication dates: January 12, 19, 26 and February 2, 2011. L#113272**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES** Date of Filing Application: **December 13, 2010**. To Whom It May Concern: The name of the applicant is: **Slanted Door Inc The**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Ferry Building Marketplace The Embarcadero UT 5 San Francisco, CA 94111-4205. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE**. **Publication dates: December 29, 2010, January 5 and 12, 2011 L#113264**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES** Date of Filing Application: **December 14, 2010**. To Whom It May Concern: The name of the applicant is: **584 Valencia Street LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 584 Valencia St San Francisco, CA 94110. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE**. **Publication dates: December 29, 2010, January 5 and 12, 2011 L#113262**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES** Date of Filing Application: **December 22, 2010**. To Whom It May Concern: The name of the applicant is: **Small Potatoes Catering and Events, Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 35 6th St San Francisco, CA 94103. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. **Publication dates: January 12, 19 and 26, 2011 L#113269**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-10-547369. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Gyung Suk Jung for change of name. TO ALL INTERESTED PERSONS: Petitioner **Gyung Suk Jung** filed a petition with this court for a decree changing names as follows: Present Name: Ye Yang Jung Proposed Name: **Holly Ye Yang Jung**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 15, 2011. Time: 9:00 AM room n 218. Signed by James J McBride, Presiding Judge on December 16, 2010. Endorsed Filed San Francisco County Superior Court on December 16, 2010 by Elias Butt, Deputy Clerk. **Publication dates: December 29 2010, January 5, 12 and 19, 2011. L#113261**

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Hispanic American lady, brown/brown, tan complexion, nice looking, seeking college-educated American gentleman, 75+, prefer Catholic, who likes to travel and have adventures. ☎861416

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SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. ☎298476

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Caring, friendly SF who enjoys dancing, travel, long drives exercise and more, would like to meet a gentleman, 40-49, for friendship and companionship. ☎322201

### I'M WAITING FOR YOU!

SWF, 59, 5'7", 125lbs, N/S, likes watching movies, dance, walks on the beach. Seeking SM, race open, 55-70, a good listener, financially solvent, good sense of humor, for friendship and possibly LTR. ☎329702

### SEEKS THE RIGHT ONE!

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SF, I'm in my 40s, I'm described as friendly, captivating, motivated, feminine, works hard, seeks like-minded, nice gentleman, 40s-50s for possible LTR. Interests include: dancing, traveling, exercise and more. ☎331628

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Native American woman, 55+, with quirky sense of humor, seeks Native American man, 36+, honest, caring, devoted, willing to laugh sometimes, for long-term relationship. ☎331681

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Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. ☎332829

### LET'S LAUGH TOGETHER!

Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. ☎332833

### YOU FOUND ME!

SF, 40s, feminine, artistic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. ☎332834

### EUROPEAN WOMAN

SF, 50s, N/S, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. ☎332835

### LET'S MEET

SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hardworking and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. ☎332973

### THE ONE FOR ME?

SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. ☎332975

### LET'S GET TOGETHER

Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. ☎332976

### CARING & COMPASSIONATE

SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. ☎332978

### SEEKING MY BASHERT

Attractive, articulate, financially independent, observant DJF, 65, with open heart seeks same qualities in available, single/divorced/widowed Jewish man. ☎336110

## › men seeking women

### LET'S MEET

77-year-old retired Caucasian Christian high school teacher in Daly City wishes to meet and date a retired Caucasian lady for the object of marriage. I don't smoke, I'm a social dancer, play music in bands, own my own home and car and love my cat. ☎328838

### A GREAT GUY

Straightforward, intelligent, down-to-earth SBM, 46, medium build, very outgoing, hard-working, enjoys quiet times and free time. Seeking SF, 30-50, for possible relationship. ☎329843

### CASUAL RELATIONSHIP

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### VERY CLASSY GUY

Well-educated, secure, stable PM, recently retired, down-to-earth, likes reading, flying, tennis, playing music, more. Would like to meet a very classy lady, 37-56, who has the same qualities, for lasting relationship. ☎331440

### YOU FOUND ME!

Caring SWM, 40s, 5'8", 140lbs, N/S, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. ☎331626

### VINTAGE EYEGLASSES

Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyed, similar to those from the late 60s-early 70s, or spectacles. ☎333345

### TIRED OF SOAP OPERAS?

Want your own fantasy man? good-looking DWM, 46, seeks female, 55+, for fun and new adventures. ☎334056

### LIFE IS AN ADVENTURE

Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and travel (beach, mountains, etc.) lets have some fun! Sausalito. ☎334401

### LET'S MEET AND TALK

SHM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! ☎334467

### SEEKS ONE SPECIAL LADY

WM, 54, monogamous, hiker, ballroom dance, writer, singer, graduate degree, no church, giver, prolonged kissing, meditation, kind thoughts-words-actions, with 9-year-old son. Walnut Creek. ☎334892

### A GENTLE STYLE...

Because I love. SWM, 60, 5'11", handsome, good values, looks ten years younger, seeking woman for friendship, maybe more. Enjoy city walks and going to Marin Co. ☎319190

### LET'S HAVE SOME FUN!

SM, 25 just moved to the Bay Area from Redondo Beach, CA. Looking for some fun, exciting, and interesting people to hang around with. I'm an Engineering student that works really hard and on my time off I like to play really hard! Come join me for some fun. ☎326859

### AMBITIOUS MAN

SM, 50s, friendly, goal-oriented, caring, honest, optimistic, with good values, loves music, surfing, beaches, travel, just watching tv. Seeking SF, late 30s-late 40s, who enjoys the same, for LTR. ☎328999

### LET'S HAVE FUN TODAY!

Friendly SWM, honest, healthy, motivated, kind, seeks similar woman, 40-59, to share outdoor activities, hiking, biking, photography, friendship first, maybe LTR. ☎331623

### SEEKING POSSIBLE LTR

SWM, 20s, very hard-working, easygoing, clean-cut, good values, flexible, ISO easygoing female in her 20s, to go dating, long drives, having fun outdoors, camping and more. ☎331624

### SEARCH NO FURTHER!

Sincere SWM, 40s, seeks SF (Caucasian only), 22-39, to share traveling, long walks, biking, outdoor fun, togetherness, beaches, for friendship maybe more. ☎331627

### BOYISHLY CHARMING

Caring gentleman, in my 60s, seeks a nice, healthy woman, 50s-60s, to share outdoor activities, walks, dining out, skiing, traveling together, outdoor adventures, museums. Friendship first leading to possible LTR. ☎331629

### LET'S GO OUT AND HAVE FUN!

Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. ☎332828

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SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. ☎332831

### SANTA ROSA AREA

SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, traveling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. ☎332974

### LET'S MEET SOON!

Tall, mature W/M to share companionship with slender, 5'8"+ fun, outgoing 30-60-year-old female, possible LTR. Shared intimacy, health, fitness, music, dancing and hiking. ☎334348

### LET'S MEET SOON!

I am a very good-looking, 26-year-old fun loving male. I live in SF. I work as a software programmer. I would like to date women between 20-40. I like sports, music and other outdoor activities. ☎335231

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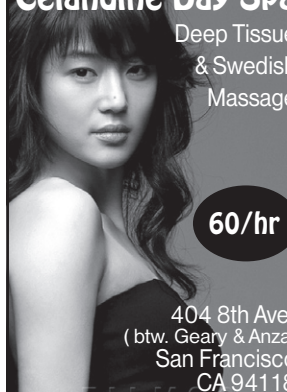
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